

# THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

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## RADIO ORGAN RECITALS COVER THE CONTINENT

### GOOD WORK BY C. A. SHELDON

**Heard in Alaska and Cuba When He Gives Programs on Large Pilcher Organ in Atlanta Church Every Wednesday.**

Organ music by radio as provided weekly by Charles A. Sheldon, Jr., the Atlanta, Ga., organist, has made what may be conservatively called a radio sensation in all parts of the continent. It has served to prove the success of broadcasting the organ and the interest of people everywhere in such recitals. Mr. Sheldon's work is expected to lead to a new era of organ recital playing, for on the basis of the success his example has achieved it will be a routine matter for all owners of radio sets to hear the best recitals, wherever they may be. We may picture ourselves not merely scanning the programs of such men as Heinroth, Baldwin, Goldthwaite and others who play regularly in prominent places, but as being able at any time to hear their performances wafted through the ether.

Mr. Sheldon's work is of great interest because he has made a thorough study of it and has received the support and the praise of people in every corner of the continent. His radio recitals are played every Wednesday evening at 10:45 p. m. central time at the First Presbyterian Church, where there is a large new organ built by Henry Pilcher's Sons of Louisville. The Atlanta Journal station broadcasts the performances. Nearly everybody in Atlanta stays up to hear Mr. Sheldon, and he has had letters by the score telling of the enjoyment given by the programs. These letters indicate that he is heard by people in California, Cuba and Mexico, as well as Canada, and even Alaska. At the time of night selected for the recitals there is no difficulty in covering the nation.

Every Saturday at 7 p. m. Mr. Sheldon gives a lecture to the radio world from his console, making experiments with various stops and combinations, explaining the organ in detail and going into its construction and history.

An interesting illustration of how the radio brings all closer together was given on the evening of Feb. 7, when Mr. Sheldon played his recital and the Pilcher factory at Louisville listened in on the tones of its organ. Soon after the recital began the following telegram from Louisville addressed to Mr. Sheldon, was received at the Atlanta Journal radio room:

"Enjoying recital immensely. The effects you produce are wonderful. As builders of the organ we congratulate you."

"HENRY PILCHER'S SONS."  
About twenty minutes later W. E. Pilcher sent another telegram to Mr. Sheldon, as follows:

"Please play 'Pilgrims' Chorus' from 'Tannhäuser'."

"W. E. PILCHER."  
The request was relayed to Mr. Sheldon at the church, and he made the announcement that if Mr. Pilcher would wait he would go to his library for the music, and this brought yet another telegram from Mr. Pilcher reading: "Will wait until you go to your library to get 'Pilgrims' Chorus.'"

### Recitals by Henry F. Seibert.

Henry F. Seibert of the Church of the Holy Trinity, New York, has given recitals recently as follows:

Dec. 22, Rajah Temple, Reading, Pa.; afternoon and evening, for Shriner's.

Jan. 14, estate of Pierre S. DuPont, Longwood, Wilmington, Del.

Jan. 22, Astor Hotel ball room, Lutheran Society of New York City.

## SERVICE FILLS ST. THOMAS'

**A. G. O. Presents English Music at Famous New York Church.**

St. Thomas' Church, at Fifty-third street and Fifth avenue, New York, which seats over 2,000 people, was crowded to overflowing Feb. 22 with music lovers who came to hear the magnificent program of British music, arranged by T. Tertius Noble and the warden of the guild, Frank L. Sealy. The service was sung by the combined choirs (boys and men), of the Cathedral of St. John the Divine, Trinity, All Angels' and St. Thomas', with 120 boys and eighty men in the chorus. The unanimity with which they sang and the sonority of tone, especially in the softer passages, sent a thrill through the large audience. Credit is given to Dr. Miles Farrow of the cathedral, Channing LeFebvre of Trinity Church, Harry Woodstock of All Angels' and T. Tertius Noble of St. Thomas' for the training which produced such a wonderful result. The program consisted of anthems ranging in a more or less chronological order from Tallis to Williams and Stanford of the present day. Particular mention should be made of the great anthem by Henry Purcell, "Oh Give Thanks," the alto solo in which was beautifully sung by Arthur J. White. Harold Lamb sang the solo in Williams' "Nunc Dimittis" in a most artistic manner.

T. Tertius Noble had entire charge of the service, playing the prelude and all the service music in his usual masterly manner, giving by his preludes to the anthems the requisite mental preparation for the listener. This was especially noticeable in his prelude before the procession started in. Mr. Sealy played for the postlude three movements of a concerto by William Felton, a contemporary of Handel.

Dr. Ernest M. Stires, chaplain of the guild and rector of St. Thomas' Church, made an address. In this, among other things, he spoke of the appropriateness of such a service on Washington's birthday. "At a time when the world is in turmoil, one of the most stable things seems to be the understanding and good feeling between English-speaking people. The giving of a service on Washington's birthday by the guild, which represents the United States and Canada, is certainly a good omen." He also spoke of the truth, beauty and power of music and showed what an important place in the church and community is filled by the organist.

There will be two more guild events before the season is over—a founders' day meeting on April 13, a service in Grace Church, Brooklyn, April 26, and then the annual meeting in May.

## BUILDERS MEET JUNE 5 AND 6.

**Date Set for Sessions of Organ Builders' Association of America.**

The annual meeting of the Organ Builders' Association of America will be held in Chicago on June 5 and 6. The session will be held at the Drake Hotel, where the sessions two years ago took place. The change in time from that announced previously in The Diapason is due to the action of the board of directors of the Music Industries Chamber of Commerce, with which the Organ Builders' Association is affiliated. At its meeting in Chicago, Jan. 26, it set the dates for the annual meeting. Early indications are for a representative attendance of the builders.

### Schlieder Resigns Post.

Frederick Schlieder has resigned as organist at the Collegiate Reformed Church of St. Nicholas, Fifth avenue, New York City, after a long service. This step was taken to enable Mr. Schlieder to carry on his literary work and his special study of the basic principles of musical creation, to which he has devoted himself for twenty years.

## PLAYERS BRAVE THE STORM.

**Fifty at Banquet of Society of Theater Organists in New York.**

A banquet and entertainment was given by the Society of Theater Organists at Haven's studio, 100 West Fifty-fourth street, New York, Monday, Feb. 12, at midnight. In spite of a heavy snowstorm fifty members and guests were received and introduced by the hostess, Miss Ruth Barrett. A spirit of good fellowship prevailed. Several distinguished guests honored the S. T. O. by their presence, including Hugo Riesenfeld, managing director of the Rialto-Rivoli Theaters; Joseph Littau, conductor at the Rialto; Josiah Zuro and Erno Rappe, conductor at the Capitol.

After the beefsteak dinner President Robert Berentsen announced coming events for the remainder of the season—the Wanamaker demonstrations March 9 and in music week, a party April 2, and the examination Feb. 20. Dr. Riesenfeld made a few witty remarks pertaining to theater organists (especially one of his own). A novel feature was the recitation of two original poems, "Cher Ami" and "Bally Shannon," by Dr. Harry Webb Farrington, appearing in the uniform of a major in the French army, which rank he held in the war. He is a graduate of Syracuse University and Boston University Theological Seminary, and lectures in the public schools and elsewhere for the board of education.

The program concluded with a dance by two dancers from the Brooklyn Strand.

### Courboin Rides With Storm.

Charles M. Courboin made a western trip in February on the wings of a blizzard and cold wave. On the evening of Feb. 13 he played in Pilgrim Congregational Church at Duluth, Minn. The audience was small because few dared to go out in the Lake Superior gale which took possession of the city. Mr. Courboin himself found difficulty in getting to the church. The next evening he played in Wesley Methodist Church at Minneapolis and Feb. 15 in Wesley Church at Winona, Minn. He passed through Chicago on his return east Feb. 16, after interesting experiences with bad weather and delayed trains.

Mr. Courboin plans to make a southern tour in the week of March 11, including recitals at the home of P. S. du Pont, Kennett Square, Pa., March 11, and at Greenville, S. C., and Savannah. Mr. Courboin has many other March bookings in the east, and is to make another southern tour in the middle of April.

### Mrs. Ward's Anniversary.

Mrs. Katherine Howard Ward's twentieth anniversary at the First Methodist Episcopal Church of Evanston was observed by that church on Jan. 28. When Mrs. Ward began her prelude at the morning service she was in the midst of a bower of roses which surrounded the organ console. Individual members of the congregation took occasion to express their appreciation in various and most substantial ways and the strong feeling of affection for the organist was made evident in every possible manner. Mrs. Ward's connection with the large Evanston church has been one of eminent success. She succeeded Dr. Peter C. Lutkin in the old church. When the new edifice was erected a new four-manual Austin organ was installed.

The mechanism of the organ, its construction and details of how it works were explained to the Technical Club of Dallas, Texas, at its weekly meeting recently by Will A. Watkin, veteran organist and the principal speaker of the meeting. The subject of his address was "Theory and Mechanical Construction of the Pipe Organ."

## NEW FEATURES MANY IN SCHOOL ORGAN PLAN

### SCHEME FOR ATLANTIC CITY

**Diapason Chorus on Low Pressure and Another on High Pressure—Floating Division in Separate Swell-Box.**

Word comes from Senator Emerson L. Richards of Atlantic City, N. J., that the large four-manual organ being built by the Reuben Midmer Company for the Atlantic City high school is to be ready to play at the June commencement, and that the entire instrument will be completed in September. Arthur Scott Brook, the well-known organist and organ expert, and former president of the National Association of Organists, is to be in charge of the erection of the instrument.

There are a number of special features in the design by Mr. Richards. For instance, three 32-foot stops are included. Among points of special interest is the complete diapason chorus on low pressure wind, voiced and modeled after the English practice, as well as a chorus of high pressure diapasons in accordance with American practice. Thus the builder plans to give the two schools of voicing a thorough try-out and try to settle a few questions that are making a stir in the organ world. Another important feature is the complete harmonic development of the pedal division independently of the pedal mixture. About half of the pedal is under expression.

The next departure is the floating division which is placed in a separate swell box and every stop of which floats independently to either the orchestral or choir manual; each register in this division being represented by duplicate stop tablets on both the orchestral and choir organ. The function of this unit organ is to reinforce or modify tonally either division on which the stops may be drawn and is largely for timber-creating purposes. By this system it is intended to do away with the necessity of duplicating the flutes in the orchestral or swell organ and at the same time mass a large amount of flute tone on the choir or accompanimental organ for use against the solo stops without the necessity of repeating otherwise useless material. This also permits the use of the unit principle in a straight organ without upsetting the tonal balance.

Another novelty is the "chorus de trombones" in the antiphonal organ. This stop is in the left gallery and consists of the equivalent of a five-rank reed on ten-inch pressure. An ordinary echo division is placed in the right gallery opposite, so that there are three points of sound. Another feature is the complete difference in the character of each manual—the great being purely diapason and foundation tone, the solo reed tone, the orchestral strings and wood wind and the choir flutes and accompaniment stops.

There is considerable that is new about the console design. The couplers are placed in the form of rocking tablets in the same panel and immediately above the stopkeys, the panels being placed in vertical jambs set at a forty-five degree angle on each side of the console. By placing the couplers with the stops, it is possible to tell the condition of the entire division by looking in only one place.

"I have settled the question of the dual and absolute combination systems by providing both," writes Senator Richards. "Each manual is provided with a sufficient number of movable combination pistons and a number of blind combinations as well. All of the combinations, both movable and blind, are adjustable at the console. Another interesting provision is the variable crescendo and you will note that there are six separate swell boxes."

Following is the specification of the



## instrument:

## GREAT.

1. Grand Diapason, 8 ft., 61 pipes.
2. Prestant (from 1), 4 ft., 12 pipes, 61 notes.
3. Double Open Diapason, 16 ft., 61 pipes.
4. First Diapason, 8 ft., 61 pipes.
5. Flute Overt, 8 ft., 61 pipes.
6. Second Diapason, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Mixture, 12th-15th, 122 pipes.
- Enclosed (Expression Pedal 2).
9. Contra Violone (from 45), 32 ft., 5 pipes, 61 notes.
10. Third Diapason, 8 ft., 61 pipes.
11. Tibia Clausa, 8 ft., 61 pipes.
12. Violoncello (from 45), 8 ft., 24 pipes, 61 notes.
13. Harmonic Flute, 8 ft., 61 pipes.
14. Horn Diapason, 8 ft., 61 pipes.
15. Double Trumpet, 16 ft., 61 pipes.
16. Harmonic Trumpet (from 15), 8 ft., 12 pipes, 61 notes.
17. Clarion (from 15), 4 ft., 12 pipes, 61 notes.
18. Traverse Flute, 4 ft., 61 pipes.
19. Mixture, 3 rks., 183 pipes.
20. Grave Mixture (from 43 sub), 7 rks., 511 notes.
21. Harp, 49 notes.
22. Chimes, 25 notes.

## SOLO (Unenclosed).

23. Cone Gamba (from 70), 16 ft., 61 notes.
24. Muted Gamba (from 70), 40 pipes, 61 notes.
25. Harp (from 21).
26. Chimes (from 22).
27. Contra Tuba, 16 ft., 61 pipes.
28. Tuba Magna (from 27), 8 ft., 12 pipes, 61 notes.
29. Tuba Clarion (from 27), 4 ft., 12 pipes, 61 notes.
30. Tibia Plena, 8 ft., 61 pipes.
31. Stentorphone, 8 ft., 61 pipes.
32. Horn (ext. of 44), 8 ft., 29 pipes, 61 notes.
33. Saxophone, 8 ft., 61 pipes.
34. French Horn, 8 ft., 61 pipes.
35. Cor Anglais, 8 ft., 61 pipes.
36. Grand Violon, 8 ft., 61 pipes.
37. Doppel Flöte, 8 ft., 61 pipes.
38. Kinnura, 8 ft., 61 pipes.
39. Musette, 8 ft., 61 pipes.
40. Celeste Minor, 8 ft., 57 pipes.
41. Wald Flute (from 30), 4 ft., 12 pipes, 61 notes.
42. Rohr Flute (from 37), 4 ft., 12 pipes, 61 notes.
43. Grand Cornet, 7 rks., 511 pipes.
- Separation Tablets—(a) Octave, 4 ft.; (b) Twelfth, 2 2/3 ft.; (c) Fifteenth, 2 ft.; (d) Tierce, 1 3/5 ft.; (e) Larget, 1 1/3 ft.; (f) Septieme, 12/7 ft.; (g) Twenty-second, 1 ft.

## PEDAL (Enclosed, Expression Pedal 3).

44. Contra Bombarde, 32 ft., 32 pipes.
45. Contra Violone, 32 ft., 32 pipes.
46. Tibia Major, 16 ft., 32 pipes.
47. Tuba Magna (from 27), 16 ft., 32 notes.
48. Trombone (from 44), 16 ft., 12 pipes, 32 notes.
49. Double Bassett Horn (from 110), 16 ft., 32 notes.
50. Contra Fagotto (from 90), 16 ft., 32 notes.
51. Contra Bass (from 45), 16 ft., 12 pipes, 32 notes.
52. Dulciana (from 112), 16 ft., 32 notes.
53. Lieblich Gedeckt (from 93), 16 ft., 32 notes.
54. Gross Quint (from 46), 10 1/2 ft., 32 notes.
55. Tromba (from 44), 8 ft., 12 pipes, 32 notes.
56. Gross Flöte (from 46), 8 ft., 12 pipes, 32 notes.
57. Cello (from 45), 8 ft., 12 pipes, 32 notes.
58. Stillgedeckt (from 93), 8 ft., 32 notes.
59. Gross Tierce (from 40), 6 2/5 ft., 32 notes.
60. Quint (from 46), 5 1/2 ft., 7 pipes, 32 notes.
61. Septieme (from 40), 4 4/7 ft., 32 notes.
62. Seventeenth (from 40), 3 1/5 ft., 32 notes.
63. Grand Mixture (from 43), 7 rks. (sub), 511 notes.

## Unenclosed:

64. Contra Bourdon, 32 ft., 32 pipes.
65. Sub Quint (from 64), 21 1/2 ft., 32 notes.
66. Onheleide, 16 ft., 32 pipes.
67. Diapason, 16 ft., 32 pipes.
68. Principal (from 3), 16 ft., 32 notes.
69. Bourdon (from 64), 16 ft., 12 pipes, 32 notes.
70. Cone Gamba, 16 ft., 32 pipes.
71. Posaune (from 66), 8 ft., 12 pipes, 32 notes.
72. Octave (from 67), 8 ft., 12 pipes, 32 notes.
73. Flute (from 64), 8 ft., 12 pipes, 32 notes.
74. Clarion (from 66), 4 ft., 12 pipes, 32 notes.
75. Fifteenth (from 67), 4 ft., 12 pipes, 32 notes.
76. Nineteenth (from 67), 2 2/5 ft., 32 notes.
77. Twenty-second (from 67), 2 ft., 12 pipes, 32 notes.

## ORCHESTRAL.

- First Division, Enclosed (Expression Pedal 4):
78. Contra Gamba, 16 ft., 73 pipes.
79. Gamba, 8 ft., 73 pipes.
80. Gamba Celeste, 8 ft., 73 pipes.
81. Violin, 8 ft., 73 pipes.
82. Violin Vibrato, 2 rks., 8 ft., 146 pipes.
83. Viola, 8 ft., 73 pipes.
84. Viola Celeste, 8 ft., 61 pipes.
85. Violina, 4 ft., 73 pipes.
86. Nazard, 2 3/4 ft., 73 pipes.
87. String Mixture, 15-19-22, 3 rks., 183 pipes.
88. Cornonean, 8 ft., 73 pipes.
89. Vox Humana, 8 ft., 61 pipes.
90. Contra Fagotto, 16 ft., 73 pipes.
91. Oboe (from 90), 8 ft., 12 pipes, 73 notes.
92. Octave Horn (from 90), 4 ft., 12 pipes, 73 notes.
- Second Division (Floating):
93. Lieblich Flute, 16 ft., 61 pipes.
94. Clarabella, 8 ft., 61 pipes.
95. Gedeckt (from 93), 8 ft., 12 pipes, 61 notes.

96. Quintadena, 8 ft., 61 pipes.
97. Gemshorn, 8 ft., 61 notes.
98. Gemshorn Celeste, 8 ft., 49 pipes.
99. Gross Quint (from 97), 5 1/2 ft., 61 notes.
100. Fern Flute (from 93), 4 ft., 12 pipes, 61 notes.
101. Zart Flute (from 96), 4 ft., 12 pipes, 61 notes.
102. Cone Flute (from 97), 4 ft., 12 pipes, 61 notes.
103. Claribel Flute (from 94), 4 ft., 12 pipes, 61 notes.
104. Gross Tierce (from 98), 3 1/5 ft., 61 notes.
105. Twelfth (from 93), 2 2/5 ft., 7 pipes, 61 notes.
106. Major Twelfth (from 94), 2 2/5 ft., 7 pipes, 61 notes.
107. Flautino (from 97), 2 ft., 12 pipes, 61 notes.
108. Seventeenth (from 98), 1 3/5 ft., 29 pipes, 61 notes.
109. Mixture, 4 rks., 244 pipes.
110. Double Bassett Horn, 16 ft., 61 pipes.
111. Bassett Horn, 8 ft., 12 pipes, 61 notes.

## CHOIR.

- First Division (Expression Pedal 6):
112. Double Dulciana, 16 ft., 61 pipes.
113. Dulciana (from 112), 8 ft., 12 pipes, 61 notes.
114. Stopped Diapason, 8 ft., 61 pipes.
115. Concert Flute, 8 ft., 61 pipes.
116. Diapason, 8 ft., 61 pipes.
117. Unda Maris, 8 ft., 61 pipes.
118. Viol d'Amour, 8 ft., 61 pipes.
119. Chimney Flute, 4 ft., 61 pipes.
120. Dolce (from 112), 4 ft., 12 pipes, 61 notes.
121. Dulcet (from 112), 2 ft., 12 pipes, 61 notes.
122. Dulcinett (from 112), 1 ft., 61 notes.
123. Bassoon, 8 ft., 61 pipes.
124. Clarinet, 8 ft., 61 pipes.
- Second Division (Expression Pedal 5):
125. Lieblich Flute (from 93), 16 ft., 61 notes.
126. Clarabella (from 94), 8 ft., 61 notes.
127. Gedeckt (from 95), 8 ft., 61 notes.
128. Quintadena (from 96), 8 ft., 61 notes.
129. Gemshorn (from 97), 8 ft., 61 notes.
130. Gemshorn Celeste (from 98), 8 ft., 61 notes.
131. Fern Flute (from 100), 4 ft., 61 notes.
132. Zart Flute (from 101), 4 ft., 61 notes.
133. Cone Flute (from 102), 4 ft., 61 notes.
134. Claribel Flute (from 103), 4 ft., 61 notes.
135. Twelfth (from 105), 2 2/5 ft., 61 notes.
136. Flautino (from 107), 2 ft., 61 notes.
137. Mixture (from 109), 4 rks., 61 notes.
138. Double Bassett Horn (from 110), 16 ft., 61 notes.
139. Bassett Horn (from 111), 8 ft., 61 notes.

## ANTIPHONAL.

- Right Gallery (Des Choeurs de Trombones):
140. Trombones, 2 rks., 8-4 ft., 73 pipes.
141. Trombones, 3 rks., 16-5 1/2-2 1/2 ft., 85 pipes, 305 notes.
- Left Gallery:
142. Muted French Horn, 8 ft., 61 pipes.
143. Vox Humana, 8 ft., 61 pipes.
144. Flute Celeste, 8 ft., 49 pipes.
145. Gedeckt, 8 ft., 61 pipes.
146. Echo Flute (from 145), 12 pipes, 61 notes.
147. Flageolet (from 145), 2 ft., 12 pipes, 61 notes.
- PISTONS.
- General Pistons—Blind, 1, 2, 3, 4, 5, 6, 7, 8. General Cancel.
- Solo—Movable, 1, 2, 3, 4. Blind, 1, 2, 3. Solo Cancel.
- Orchestral—Movable, 1, 2, 3, 4, 5, 6. Blind, 1, 2, 3. Orchestral Cancel.
- Great—Movable, 1, 2, 3, 4. Blind, 1, 2, 3. Great Cancel.
- Choir—Movable, 1, 2, 3, 4, 5, 6. Blind, 1, 2, 3. Choir Cancel.
- Pedal—Movable, 1, 2, 3, 4, 5, 6. Blind, 1, 2, 3, 4. Pedal Cancel.
- Variable Crescendo—(1) General; (2) Diapason; (3) String; (4) Floating; (5) Reed; (6) General Crescendo.
- Swell Pedals—(1) Antiphonal; (2) Great; (3) Solo; (4) Orchestral; (5) Floating; (6) Choir; Grand Crescendo; Reversible Sforzando.
- Pedal Study—Movable, 1, 2, 3, 4, 5, duplicating manual movements. Blind, 1, 2, 3, 4, 5, duplicating manual movements.

## ORGAN MUSIC FOR VASSAR.

## Works Played by E. Harold Geer in First Semester Recitals.

During the first semester of the college year the following were played in a series of organ recitals given in the Vassar College Chapel by Professor E. Harold Geer:

RECENT AMERICAN MUSIC: Sea Sketches, Stoughton; Humoresque, Ward; Berceuse and Improvisation, Mortimer Wilson; Finale in E minor, Ernest Douglas.

ENGLISH MUSIC: Concerto in G minor, Camidge; "The Question and the Answer," Wolstenholme; "Benediction Nuptiale," Hollins; Triumphant March, Noble.

TWENTIETH CENTURY ENGLISH MUSIC: "Variations Poétiques," Hull; "Scherzo Romantico," P. J. Mansfield; Postlude (In Memoriam), Mackenzie; Prelude on "Rosymedre," Vaughan Williams; Festival Toccata, Fletcher.

FRENCH MUSIC (later 19th Century): Prelude and Fugue in B, Saint-Saens; Pastorale, from the First Sonata, Guilmant; Intermezzo, from the First Symphony, Widor; Andante Varié, Gigout; Finale, from the First Symphony, Vierne.

RECENT FRENCH MUSIC: "Versets pour les Vespres du Commun des Fêtes de la Sainte Vierge," Cantilene, and "Miserere ed Adagioissimo," Dupre; "Ariel," Bonnet; "Esquisses Byzantines," 1. "Nef," 3. "Rosace," 10. "Tu es petra et portae inferi non praevalent adversus te," Mulet.

GERMAN MUSIC: Riecare in D minor, Rheinberger; Invocation, from the Second Sonata, Reger; Canon in B minor,

## CLASSIFIED ADVERTISEMENTS

## FOR SALE—ORGANS, ETC.

FOR SALE—TWO-MANUAL ORGAN, pneumatic and tracker action, eight stops in swell, eleven in great and three in pedal, total of 1,098 pipes, built by Metz of St. Louis and rebuilt by Pfeffer & Son, Will be sold for \$1,000 because of sale of church property. May be seen and heard until April 1 at Holy Ghost Evangelical Protestant Church, Grand and Page boulevards, St. Louis. Address H. A. Homeyer, 3818 Botanical avenue, St. Louis, Mo.

FOR SALE—THREE-MANUAL Divided electric Möller organ, two years old, with Kinetic blower. Will be installed in present form or rearranged, in condition at least equal to new. Has ample power for a large church. Address C-9, The Diapason.

FOR SALE—ROBBINS & MYERS Standard Dynamo, almost new, 8 volts, 9.5 amperes. H. T. Depue, Oshkosh, Wis.

ORGANS FOR SALE—FOURTEEN-stop Johnson tracker two-manual; eight-stop Moller two-manual tubular; six-stop Farrand & Votey one-manual tubular. MIDMER & SON, Merrick, L. I., N. Y.

FOR SALE—A TWO-MANUAL PIPE organ of fifteen stops with three-quarters H. P. blower. Manuals, 61 notes; keys and action new. Manual action tracker; pedal action pneumatic. Price \$1,000. M. A. CLARK & SONS, Nyack, N. Y. [3]

FOR SALE—PACKARD ORGAN, ONE manual, two and one-half octaves foot pedal. Call at 1456 North Claremont avenue, Chicago. [3]

FOR SALE—TWELVE STOP TRACKER organ. Stands in open, paneling on both ends. Address Dr. T. H. Connolly, Warren, R. I.

FOR SALE—A SECOND-HAND REED organ, with a set of pipes, one manual. Address 2635 South Central Park avenue, Chicago, Ill.

FOR SALE—MOST ALL THE PRINCIPAL parts of a seven-stop tracker pipe organ. Address C 8, The Diapason.

Schumann: Sonata in F minor, No. 1, Mendelssohn.

ITALIAN MUSIC: Toccata and Pastorale, Pasquini; Gavotta, from the Twelfth Sonata, Martini; "Elegia," Ravanello; "Capriucco," from the Sicilian Suite, Mauro-Cotone; Etude Symphonique, "Ave Maria," No. 2, Bossi.

SPANISH MUSIC: "Diferencias sobre el Canto del Caballero," Cabezon; "Comunion," Torres; "Salida," Urteaga; "Cadiz," I. Albeniz; Fantasia, Beobide.

BELGIAN MUSIC: "Prelude sur un vieux lied flamand," Gilson; Cantabile in G, Jongen; Menuet-Scherzo, Jongen; "Con Amore," Dethier; Christmas Musette, Mailly; Fanfare, Lemmens.

RUSSIAN MUSIC: Prelude in C minor, Kryjanowski; "Sphärenmusik," Rubinstein (Rogers); "Scherzo Rustique," Cuf (Fletcher); Berceuse and Musette Miniature (for organ and piano), Juon (Karg-Elert); "Marche Funebre," Tschalkowsky (Alcock).

WORKS OF BACH: Chorale preludes: "In Dulci Jubilo," "Herzlich thut mich verlangen," "Wo soll ich fliehen hin," "Erschienen ist der herrliche Tag," Prelude and Fugue in B minor; Chorale Preludes: "Durch Adam's Fall ist ganz verderbt," "Erstanden ist der heilige Christ," "Jesus Christus, unser Heiland," "In dir ist Freude," Passacaglia and Fugue in C minor.

WORKS OF FRANCK: "Piece Heroique" in B, Prelude, Fugue and Variation (for organ and piano), Chorale in A minor.

In the numbers for organ and piano, the piano part was played by Lucille Wallace, Vassar 1923.

## Opens Organ; Bids Farewell.

Opening the large new Pilcher organ at the First Presbyterian Church, Columbia, S. C., Lynwood M. Williamson, who has been prominent in Columbia musical circles for the last three years, gave a beautiful recital Feb. 5, revealing the fine points of the organ and his own excellent playing. Pleasure in the occasion was to some extent diminished for those who appreciate Mr. Williamson as a musician by the knowledge that it was his farewell recital, as he departed the next day for Greensboro, N. C., to become organist at the First Baptist Church and at a new \$600,000 moving picture theater. Mr. Williamson's selections for the opening program included: "Suite Gothique," Boellmann; "Prelude Heroique," Burdett; Reverie, Dickinson; "Song of Triumph," Zimmerman; Improvisation; Grand Aria (for organ and piano, Miss Augusta Lofton at the piano), Demarest; Serenade, Rachmaninoff; "Marche Funebre," Chopin; "Souvenir," Drdla; "Huldigungsmarsch," Grieg.

## WANTED—HELP.

WANTED—COMPETENT ORGAN salesman for theaters and churches, in or out of Chicago, by reliable manufacturer. State fully your experience and proposition expected. Correspondence confidential. Address C 5, The Diapason.

WANTED—VOICER, BY OLD ESTABLISHED firm in middle west. Only experienced and competent men need apply. Steady work and best wages. Address C-3, The Diapason.

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## WANTED—POSITIONS.

POSITION WANTED—ORGANIST and director of large chorus choir for five years desires church position with small paid or volunteer chorus in city over fifty thousand. Three manual organ. Wife successful vocal teacher, contralto soloist and assistant director. Would gladly consider college conservatory positions. Address B2, The Diapason.

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POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra. At present engaged but desire to change. Communicate, Aubrey C. F. Westermann, 7106 Tenth avenue, Brooklyn, N. Y. Phone, Bensonhurst 7244.

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WANTED—CHURCH POSITION AS organist, choir director. At present located in large N. Y. City Church; would like similar position in smaller place, preferably under 25,000 inhabitants. Address C 2, The Diapason.

## WANTED—TO BUY.

WANTED—TO BUY SMALL USED church organ of two or possibly three manuals. Address A 2, The Diapason.

Owing to the illness of Harold V. Milligan, organist of the Park Avenue Baptist Church and reviewer of new organ music for The Diapason, our usual review column is missing from this issue. Mr. Milligan has been confined to his home at Corona, L. I., for two weeks, but expects to be up in another week. In his absence Gottfried Federlein played the Sunday recital at the Park Avenue Baptist Church on Feb. 25.

## THE DIAPASON.

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## KIMBALL HALL SERIES OPENED BY PIETRO YON

### PROGRAM OF ITALIAN WORKS

Spontaneity of Performance Adds to Charm of Interesting Presentation of Compositions by Present-Day Writers.

Pietro A. Yon gave the series of international organ recitals on the concert organ in Kimball Hall, Chicago, a most auspicious opening on the evening of Feb. 20, with his program of compositions by present-day Italian writers for the organ. He succeeded in picturing the excellent work being done for the organ in his native land in a manner that served to give most welcome information to organists. Incidentally he confirmed all his hearers in the belief that his infrequent Chicago visits offer us the opportunity to listen to one of the greatest performers of the day, Italian, American, or whatever the birth. There was a refreshing spontaneity in his work that stamps all his playing and gives evidence of the fact that Mr. Yon is not an imitator, nor has he ever moved in a groove.

The first number on the program was Don G. Pagella's Second Sonata, which moved most suavely, although it is one of the most difficult works for the organ in any repertory. There are three movements—the introduction and scherzo, a very graceful "duetto" as a middle movement, and a fugue. So enthusiastically was this infrequently played work received that Mr. Yon as an encore played Bach's Toccata and Fugue in D minor. Mr. Yon's Bach interpretations are not the traditional, as Bach scholars all know, but they are interesting, and they elevate Bach far above the dull, where indifferent performance often puts them.

The second program number was the Theme and Variations of Angelelli, a beautiful piece of color work which should appear on many programs. "La Goccia" ("The Falling Drop"), by Remondi, and "La Crenolina" ("The Crinoline"), by Gonfolonieri, were things of delightful color. Bossi's Scherzo in G followed, and as an encore Mr. Yon played his own "Christmas in Sicily," which long ago made itself an indispensable part of the organist's repertory if he has chimes on his organ. The printed program closed with a group of Yon's compositions, including his "Hymn of Glory," dedicated to the American Legion; the adagio from the "Concerto Gregoriano" and the famous Second Concert Study, with its prodigious pedal work. But the printed program was only a part of the evening. In response to insistent demands the visitor remained at the keyboard nearly half an hour longer and generously played one selection after another, including his artistic little humorous sketch "The Concertina" and Franck's "Piece Heroique."

Mr. Schwickerath's organ concert series will continue with a French program by Eric De Lamarer of the Fourth Presbyterian Church, Chicago, March 20, and in view of the high reputation of Mr. De Lamarer both as composer and organist and the interest in the series which is being aroused, Kimball Hall should be filled. April 3 John Doane will come from New York to play an English program. April 17 Hugh Porter is to give an American program and Wilhelm Middelschulte will give the final recital April 24.

### Benefit Recital for Vienne.

Marcel Dupre played a recital at the home of William S. Corby at Chevy Chase, near Washington, Feb. 25, on a four-manual Aeolian organ for the benefit of Louis Vienne, organist titulaire of Notre Dame, Dupre's lifelong friend and teacher. The recital was arranged by a Vienne committee, organized by Mrs. Clara Von Ende of Washington, and attracted a large audience of Washington's most fashionable set as well as many of the organists and members of the musical fraternity. The recital was given under the patronage of a list of prominent

## BEFORE AND AFTER YON.



Father of Pietro Yon, the Organist, and Young Grandson, Both "Hitting the Pipe."

persons. A substantial sum was raised. Mr. Dupre in addition to the above recital has also been instrumental in collecting funds for Vienne during his concert tour.

### Program of Clergymen's Works.

N. Lindsay Norden, organist and choirmaster of the Second Presbyterian Church of Philadelphia, who frequently presents most interesting programs, presented a novel one at the musical service the evening of Jan. 28, when he offered compositions by clergymen. His choir was assisted by Frederic Cook, violinist, and Vincent Fanelli, harpist. The program included: Trio, violin, harp and organ, "Vision of Jeanne d'Arc," Gounod; Anthem, "I Will Arise," the Rev. R. Creighton; Trio (violin, harp and organ), "Notturmo," Karl Matys; Soprano Solo, "O Saving Victim," the Rev. H. G. Gauss; Duet (violin and organ), Andantino, Padre Martini; Anthem, chorus, violin, harp and organ, "The Day Thou Gavest, Lord," the Rev. H. H. Woodward; Anthem, "The Lord Is My Shepherd," the Rev. Sir F. A. G. Ouseley; "The King of Love," the Rev. John B. Dykes.

### Death of Carl Fischer.

Carl Fischer, 73 years old, founder and head of the music publishing and band instrument house that bears his name, died Feb. 14, at the Athorpe Apartments, New York, after an illness of about a year. He was born in Buttstadt, Saxony, Germany, and came to this country when a young man, establishing his music publishing business in 1872. Last year the house celebrated its fiftieth anniversary. Mr. Fischer was a talented violinist and also played the principal band and orchestral instruments. Until a month ago he was active in the direction of the business, which he had managed alone until his son, Walter S., joined him. In 1911 Mr. Fischer married for the second time, his bride being Miss Elizabeth P. Getty, of Yonkers, daughter of Samuel S. Getty. He leaves three daughters, Mrs. Antoinette Williams, Mrs. Edna Clark and Mrs. Dorothy Edgerton, and a son, Walter.

### Tribute on Anniversary.

On the occasion of Dr. Ray Hastings' eleventh anniversary as organist of the large Temple Baptist Church of Los Angeles, Feb. 11, his picture, seated at the console of the four-manual organ, was printed on the front page of the church folder for the week. In a tribute to Dr. Hastings, Dr. James W. Brougner, the pastor wrote: "Today we remember the eleventh anniversary of Dr. Ray Hastings as organist. He is not only an accomplished musician and organist; he is a genial friend and loyal co-worker. He is greatly beloved by pastor and people. Mr. Foster, the director of our chorus, says:

'On behalf of the choir, quartet and myself, I wish to express our respect for Dr. Ray Hastings as a broadly trained and thorough musician, our admiration for him as a remarkable organist, our affection for him as a gentleman and friend. As he has been for years past, so may he continue to be for many years to come, the foundation upon which the structure of Temple music is built.' So say we all."

### Boston Choirs to Sing.

The choirs of All Saints' Church (Ashmont), Boston, fifty-two men and boys, with George C. Phelps, organist and choirmaster, and of the Church of Our Savior, Brookline (thirty boys, men and women) with E. Rupert Sircom, organist and choirmaster, will give the following service at All Saints' Church on March 2, and at the Church of Our Savior March 8: "Miserere" (as used at St. Paul's, London), Stainer; "The Beatitudes," Tscherepin; Cherubic Hymn, Gretchaninoff; "Five Sayings of Jesus," (Motet) Walford Davies, "Come Unto Me," (final chorus, "St. Matthew" Passion), Bach; "Save Us, O Lord, Waking," Bairstow.

### Plays at Church's Jubilee.

The Ravenswood Methodist Church celebrated its fiftieth anniversary Sunday night, Jan. 28, with a gala musical service—a reunion of the old choir members. The organ soloist was Mrs. Irene Belden Zaring, who formerly was organist there. Mrs. Zaring played: "A Song of Gratitude," Rossetter Cole; "Harmonies du Soir," Karg-Elert; Serenade, Rachmaninoff; Fantasia, Saint-Saens, and "Exsultemus," Kinder.

### Barnes Plays Own Works.

At the first concert in a series at the Wanamaker Auditorium in New York by American composers and artists, under the auspices of the New York Federation of Music Clubs, Edward Shippen Barnes represented the organ. He played the following works of his own: Solemn Prelude, Scherzo from First Symphony, "Chanson," and the Finale from the Second Suite. The program was given Feb. 20.

### Recital Takes Place of Sermon

An interesting item from Lancaster, Mass., tells of a recital by Lucien Howe, organist of the First Parish Church, which took the place of the Sunday morning sermon on Jan. 14. The program included the Sonata No. 1, Guilman; "Prayer," Lemaigre; "March of the Magi," Dubois; Fugue in G minor, Bach. The Rev. C. A. Place, the pastor, remarked that it was the first time that he had not had to prepare a sermon for Sunday morning service in many years.

## It Pays to Advertise —In The Diapason

Referring to his classified advertisement in the February issue, one advertiser writes:

"Had almost twelve inquiries and blower is sold and installed. It pays to advertise in The Diapason."

Another user of the classified columns in the same issue writes:

"I do not want the advertisement in the February paper repeated, as I have sold the pedals, thanks to the efficiency of your paper."

If you have something to sell, try The Diapason. If your experience is like that of many others you will receive replies from points all the way from British Columbia to Florida.

The rate is only 60 cents an insertion for advertisements of twenty words or less, and 3 cents for each additional word.

## CHURCH AT WORCESTER ORDERS A FOUR-MANUAL

### STRING ORGAN AS FEATURE

Large Instrument Being Built by M. P. Möller Will Have Separate Department Housed in Its Own Swell-Box.

M. P. Möller is building for the First Lutheran Church of Worcester, Mass., a large four-manual organ, the contract for which was placed through Louis Luberoft, New York and Philadelphia representative of the Möller factory. This instrument will have an echo department and a floating string organ, the latter on ten-inch wind pressure, housed in its own swell chamber and playable from all manuals. This string organ is to be placed in the ceiling of the church auditorium. Following is the specification of stops:

**GREAT ORGAN.**  
1. Open Diapason, 16 ft., 85 pipes.  
2. Open Diapason, No. 1, 8 ft., 73 pipes.  
3. Open Diapason, No. 2, 8 ft., 73 notes.  
4. Doppel Flöte, 8 ft., 73 pipes.  
5. Gemshorn, 8 ft., 73 pipes.  
6. Clarabella, 8 ft., 85 pipes.  
7. Octave, 4 ft., 61 notes.  
8. Flute, 4 ft., 73 notes.  
9. Flute Harmonic, 4 ft., 61 pipes.  
10. Fifteenth, 2 ft., 61 pipes.  
11. Trumpet, 8 ft., 73 pipes.  
12. Chimes (from Echo).

**SWELL ORGAN.**  
13. Lieblich Gedeckt, 16 ft., 97 pipes.  
14. Open Diapason, 8 ft., 73 pipes.  
15. Salicional, 8 ft., 73 pipes.  
16. Violin Diapason, 8 ft., 73 pipes.  
17. Aeoline, 8 ft., 73 pipes.  
18. Viole d'Orchestre, 8 ft., 73 pipes.  
19. Viole Celeste, 8 ft., 73 pipes.  
20. Stopped Diapason, 8 ft., 73 notes.  
21. Flauto, 2 ft., 61 notes.  
22. Flute d'Amour, 4 ft., 73 notes.  
23. Cornet, 4 rks., 292 pipes.  
24. Oboe, 8 ft., 73 pipes.  
25. Cornopean, 8 ft., 73 pipes.  
26. Tremulant.

**CHOIR ORGAN.**  
27. English Diapason, 8 ft., 73 pipes.  
28. Concert Flute, 8 ft., 73 pipes.  
29. Dulciana, 8 ft., 73 pipes.  
30. Unda Maris, 8 ft., 61 pipes.  
31. Gamba, 8 ft., 73 pipes.  
32. Piccolo, 2 ft., 61 pipes.  
33. French Horn, 8 ft., 73 pipes.  
34. Clarinet, 8 ft., 73 pipes.  
35. Harp, 49 bars.  
36. Flute, 4 ft., 61 notes.  
37. Tremulant.

**SOLO ORGAN.**  
38. Stentorphone, 8 ft., 73 pipes.  
39. Gross Flöte, 8 ft., 73 pipes.  
40. Gross Gamba, 8 ft., 73 pipes.  
41. Gamba Celeste, 8 ft., 73 pipes.  
42. Suave Flute, 4 ft., 73 pipes.  
43. Ophicleide, 16 ft., 85 pipes.  
44. Tuba, 8 ft., 85 notes.  
45. Clarion, 4 ft., 85 notes.

**FLOATING STRING ORGAN.**  
46. Viole d'Orchestre, 8 ft., 73 pipes.  
47. Viole d'Orchestre, 8 ft., 73 pipes.  
48. Viole d'Orchestre, 8 ft., 73 pipes.  
49. Viole, 8 ft., 73 pipes.  
50. Viole, 8 ft., 73 pipes.  
51. Viole, 8 ft., 73 pipes.  
52. Fifteenth, 2 ft., 61 pipes.  
53. Twelfth, 2 1/2 ft., 61 pipes.  
54. Tremulant.

**ECHO ORGAN (Played from Solo Manual.)**  
55. Echo Flute, 8 ft., 73 pipes.  
56. Forest Flute, 4 ft., 61 notes.  
57. Viole Celeste, 8 ft., 61 pipes.  
58. Muted Viole, 8 ft., 73 pipes.  
59. Vox Humana, 8 ft., 73 pipes.  
60. Chimes (G to G-2), 25 notes.  
61. Pedal Bourdon (Silences), 16 ft., 32 pipes.

**PEDAL ORGAN.**  
62. Open Diapason, 32 ft., 32 notes.  
63. Open Diapason, No. 1, 16 ft., 44 pipes.  
64. Open Diapason, No. 2, 16 ft., 32 notes.  
65. Bourdon, 16 ft., 44 pipes.  
66. Lieblich Gedeckt, 16 ft., 32 notes.  
67. Octave Bass, 8 ft., 32 notes.  
68. Bass Flute, 8 ft., 32 notes.  
69. Cello, 8 ft., 32 notes.  
70. Ophicleide, 16 ft., 32 notes.  
71. Trumpet, 8 ft., 32 notes.  
72. Clarion, 4 ft., 32 notes.

Thirty-one couplers, fifty-six adjustable combinations and ten pedal movements are provided in the specifications.

### Advertise Their Organ Music.

Balaban & Katz, owners of a number of high-class moving-picture theaters, have given the Chicago daily papers in the last month large and handsome advertisements calling attention to their organs and organists, and dwelling upon the high quality of the music they offer patrons in the Chicago, the Tivoli, the Riviera, the Central Park and the Roosevelt theaters. They set forth that in 1922 the total number of their patrons registered 18,000,000 and they attribute this in part to the fact that "we know that music in its finest form is one of the important elements in the popularity of our theaters, and that thousands come for miles around for the inspiration and mental recreation it affords."



## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

**KEY TO PUBLISHERS—D:** Ditson, F. J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schubert. C: Composers' Publication Society.

### PALM SUNDAY AND EASTER, 1923.

In most non-liturgical churches Palm Sunday is treated as a joyful festival, and there is always the problem of where to find joyful music that is intrinsically worthy as music. Again and again I have turned with despair to some setting of "Lift Up Your Heads," a Benedictus perhaps, and then groaned for another decent thing to complete a program. This year we are fortunate enough to get two excellent anthems, both long announced in this veracious column.

The one which will probably be used more widely is Candlyn's "Ride on in Majesty" (G), a martial, virile number in something of the style of John E. West, written in one of West's favorite keys. It marches along excellently well, and it should not be at all difficult for a chorus. The organ part is interesting; like nearly all Candlyn's recent things, it has a smashing tuba part at the close. I prophesy that this will become one of the three or four most popular numbers Candlyn has done.

The other number breaks a long silence on the part of Philip James. It is a motet of twenty-one pages entitled "O Bless is He That Cometh" (G), suitable for Palm Sunday or Advent. To me it is a stunning number, big and bold and sonorous; the organ part very interesting; the vocal parts most cleverly planned. The number is loud nearly all the way through, and for that reason it seems to call for rather a large chorus. A little soprano solo in the middle breaks the monotony of loud chorus, followed by a charming bit for soprano obligato and soft chorus. The only difficult part is a little fugal section; and even that part does not look difficult to me compared with most of James' anthems. Anyone who has a good chorus choir had better look at this.

### EASTER.

There are two big chorus anthems for Easter this year. The more elaborate of the pair and the more difficult is Clarence Dickinson's "The Promise of Resurrection" (G), a setting of a poem by Christina Rossetti. It calls for chorus, frequently divided; an echo choir or quartet; a trio for S-A-T; a bass solo, and obligato violin, 'cello and harp. It is not easy on paper; the fact that Dr. Dickinson wrote it is practical proof that it will "come off." I can imagine that it will be very effective at the Brick Church, where the congregation always expects some big anthem of this sort on Easter. There are not many choirs with the resources for presenting this number, but there are enough to justify me in mentioning the anthem. One thing about it struck me as peculiar: It is curiously eclectic in idiom, ranging from the style of German romanticism to a bit quite in the idiom of the Russian Church—a particularly lovely section.

The other big anthem is Candlyn's "Easter Antiphon" (G), for two choruses preferably. The suggestion for this number came last year on Ascension Day, when the Eastern New York chapter held a guild service in Mr. Candlyn's church. He had two or three boy choirs in the chancel and I had perhaps seventy-five mixed voices in the west end gallery. We had a good deal of fun working out antiphonal effects, and he said at that time that some day he was going to write an anthem for antiphonal singing that should be absolutely fool-proof. Here is the result; judge for yourself. I am a year or two older than Candlyn and have seen more fools, perhaps. Still, it is an easy anthem of its sort, and it is beautiful in a reverent and manly way. It is decidedly modal in flavor—Candlyn is becoming as fond of the modes as is Willan. Instead of a second choir, you might easily use a quartet or even a few of your men.

There are two or three charming new carol-anthems. In the first place Dickinson has dug up another fine Norwegian carol, and Mrs. Dickinson has provided a delightful text in which she suggests the dialogue between a follower of Christ and an angel at the sepulcher, the sole sections being given to alto and soprano. The title is "This Glad Easter Day" (G). I expect this to be the most popular new Easter number of the year. It is not quite so inevitable in its beauty as the Dickinson "By Early Morning Light" (G), an Easter number which I give nearly every year, but it is in the same class.

That master carol writer, J. S. Matthews, gives us another of his refined and atmospheric compositions, "The Easter Morn" (S), which will doubtless give the Norwegian carol a close run in popularity. If Mr. Matthews had said that the melody was some newly-discovered Old English tune we should nearly all have accepted his statement and ranked it as one of the great carols of the middle ages. I do not know any other composer who can more closely approximate the flavor of folk-melody. This is a delightful number and adds one more perfect carol to the composer's remarkable list.

Another pretty carol-anthem is Baines' "Sweet Bells of Easter-Time" (St), a dainty little carol in which you can display your chimes. The composer has suggested that certain stanzas be sung as solos and duet, and the carol will gain 100 per cent in effectiveness if his advice

is followed. It will be rather monotonous if sung full throughout.

There are one or two anthems, neither big and ambitious, nor carols, but deserving mention. One of them is yet another anthem by Candlyn, "Lift Up Your Voices in Triumph on High" (D), with bits of solo for alto and tenor, though these need not be taken as solos. This is one of the best Easter anthems Ditson has published in a long time. It is rather in the style of West—straight-forward and tuneful and easy, with a good organ part, guaranteed to "come off." I must apologize for mentioning this composer's works so often this time, but it seems that he ought to do the apologizing for publishing so much that is good all at once.

One other anthem deserving mention is an easy one by Burdett, "I Say to All Men" (St), with solos for STB. It has a good opening chime theme, and is tuneful throughout.

The only new Easter solo that seems to me to have any value is J. P. Scott's "The First Easter Morn," two keys, Schirmer. But there is a good recent solo that, though not advertised as an Easter solo and not mentioning Easter in its text, might be used at this season very well. This is John's "From Night to Light," two keys, Schmidt. It has a good text and a dramatic setting.

Mention should be made of two anthems which appeared rather late last season. Barnes' "Easter Ode" (S), with soprano solo, is perhaps the best anthem the composer has written. I gave it last year and enjoyed it very much. It is the most graceful melodically and the most luscious harmonically that a genuine master of modern French idiom could produce; and it is not difficult. I should say, though one or two bits need practice, I did it with a quartet; it would be much finer with chorus. The little solo and the last two pages are pure grace and loveliness.

Another very fine anthem of last Easter was "Three Women Went Forth," by Dr. H. Alexander Matthews, for eight-part chorus a cappella, but easy and suave. This is one of the two or three best things Dr. Matthews has done in a cappella composition, and it had a large sale last year, as it deserved. At that time it was in the possession of the now defunct Composers' Publication Society; I suppose that it is now the property of the composer, though I heard a rumor that Ditson had bought the Matthews numbers in this series. If you do unaccompanied anthems, you will make not the slightest mistake in ordering this number.

### NEW MUSIC.

So far this year one new cantata has merited attention, and that is "The Woman of Sychar," by Stoughton, with solos for SATB (White-Smith Company). It is easily the best choral writing that the composer has done, far better than any of his previously published anthems. It has the merit of being available for general use and of being rather easy, but it has other, more imposing merits. The best parts of it—and it sustains a pretty high average—might have been written by Mr. Barnes. (I hope that neither Mr. Stoughton nor Mr. Barnes will sue me for libel; I am attempting a compliment.) The writing is reasonably modern in the organ part; in the part for choir it is almost Victorian, but with a graceful touch here and there that is delightful. I expect to give this cantata within the year with a quartet. I shall probably omit the last section, a finale which does not sound to me like ecclesiastical music at all, and hardly choral music, either. It might have been a part of the "Persian Suite."

There are one or two new solos that you might like. Miss Turner-Maley has a serene and pretty little evening solo of two pages and of being rather easy. (S) in two keys, medium and low. This will be good for the close of an evening service with a pretty light soprano voice in the higher key. Chappel-Harms publishes a solo by Del Riego called "All's Well," in two keys. This is of the sentimental "ballad" type of song much admired by an astonishing percentage of most congregations.

There are two melodious new anthems for Lent, both of which will go well with a quartet. They are John Winter Thompson's "Just as I Am" (S) with A-B duet, and Gaines' "From Every Earthly Pleasure" (S), with tenor or soprano solo.

An impressive new unaccompanied anthem for Lent or Good Friday is Werner Josten's "Crucifixion" (S) for eight-part chorus. This sort of thing is hard to judge on paper, but it looks very good. Perhaps you are acquainted with Novello's Parish Choir Book. One of its recent issues is a little leaflet with a most beautiful evening collect, "Save Us, O Lord, Waking," by F. Carey; it is modal and serene. It will make a perfect little number for the close of an evening service.

Next month a review of the ecclesiastical compositions of Dr. Woodman.

### Artist Pupils Are Heard.

A concert was given by the American Conservatory of Music in Chicago at Orchestra Hall Feb. 6, artist students of the conservatory playing, with full orchestra, Adolf Weidig, director. Two organists were presented in solos: Edward Eigenschen, pupil of Frank Van Dusen, played the Introduction and Toccata from the Fifth Symphony of Widor, and Edith Potter Smith, pupil of Wilhelm Middelschulte, played the Concerto in D minor, by Guilmant, with cadenza by Mr. Middelschulte.

## With the Moving Picture Organist

Valuable Advice for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

### POPULAR FAVORITES.

Every musician who has done concert or theater work has received a request for a particular number. These requests vary with the locale and the musical tastes of the patrons. One city in which we played seemed never to tire of "His Lullaby" and "Mighty Lak a Rose," whereas in another "Humoresque" and Schubert's Serenade were the favorites. We received a letter from a prominent organist early last fall, asking for a list of such classics, pieces that were standard favorites, numbers which would please the popular taste, whether they bordered on the classical style or whether the form was a simple, melodious love song, a sacred solo, a popular overture, or anything else that had won a permanent place for itself in the hearts of the people. In the following list we have endeavored to cover all these requirements, and the task of searching through various catalogues proved no easy matter. First we will take those of a general character:

"Au Matin," Godard.  
"Aubade Printaniere," Lacombe.  
"Album Leaf," Wagner.  
"Aragonaire," Massenet.  
"A la Bien Aimee Valse," Schutt.  
"Awakening of Spring," E. Bach.  
"Adoration," Borowski.  
"A Dream," Bartlett.  
"Am Meer" (By the Sea), Schubert.  
Autumn Song ("Robin Hood"), De-Koven.

Berceuse, Grieg.  
Barcarolle (June), Tschaiakowsky.  
Berceuse, Hauser.  
Berceuse ("Jocelyn"), Godard.  
Barcarolle ("Tales of Hoffman"), Offenbach.  
"Butterfly," Lavallee.

"Blue Danube" Waltzes, Strauss.  
Berceuse ("Sing, Smile, Slumber"), Gounod.  
Berceuse, Karganoff.

Canzonetta, Godard.  
Cavatina, Raff.  
"Chanson Triste," Tschaiakowsky.  
"La Cinquantaine," Gabriel-Marie.  
"Chant sans Paroles," Tschaiakowsky.  
"Czardas," Delibes.  
Chaconne, Durand.  
"Country Dance," Nevin.  
Cavatina, Bohm.

"Dying Poet," Gottschalk.  
"Dreams" ("Tristan"), Wagner.  
Entracte Valse, Helmesberger.  
"Extase," Ganne.

"Erotik," Grieg.  
"Erl King," Schubert.  
Farandole ("L'Arlesienne"), Bizet.  
"The Flatterer," Chaminade.

Fifth Nocturne, Leybach.  
"Farewell to the Piano," Beethoven.  
"Funiculi, Funicula," Italian Air.  
"Harmonious Blacksmith," Handel.

"Humoresque," Dvorak.  
"In the Morning," Grieg.  
"Idilio," Lack.  
"In Love," Ziehrer.

Intermezzo ("Cavalleria Rusticana"), Mascagni.  
"Kuyawiak" (Polish National Dance), Wieniawski.

"L'Ingenue," Arditi.  
Largo, Handel.  
"Land of the Sky-Blue Water," Cadman.

"Lulline" (Two Airs, Sweet, Spirit, etc.), Wallace.  
Largo, Dvorak.

"Lost Chord," Sullivan.  
"The Lorelei," Silcher.  
Melody in F, Rubinstein.  
"Moment Musical," Schubert.

"Marche Militaire," Schubert.  
Nocturne ("Summer Night"), Grieg.  
Nocturne in E flat, Chopin.

Nocturnes in G and B, Chopin.  
"Nalla," Intermezzo, Delibes.  
"O Sole Mio," Italian Air.

Prelude, Rachmaninoff.  
"Poupee Valsante" ("Dancing Doll"), Poldini.

"Polonaise Militaire," Chopin.  
"Passepied," Gillet.  
Pizzicato, Delibes.

Polish Dance, Scharwenka.  
"Petite Bijouterie," Bohm.  
Prelude in D flat, Chopin.

"Reve Angelique," Rubinstein.  
Romance, Rubinstein.  
Romance, Wieniawski.

Two Hungarian Rhapsodies (Numbers and 13), Liszt.  
Serenade, Schubert.  
"Angel's Serenade," Braga.

"Serenade Badine," Gabriel-Marie.  
"Serenade d'Amour," Blon.  
Serenade, Drigo.  
Serenade, Moszkowski.

Serenade, Drda.  
Serenade, Titi.  
Serenade, Toselli.  
Serenade, Widor.  
"Souvenir," Drda.

"Simple Confession," Thome.  
Scarf Dance, Chaminade.  
"Salut a Pesth," Kowalski.  
Spinning Song, Mendelssohn.

Santa Lucia, Italian Air.  
"Sizilietta," Blon.  
Spring Song, Mendelssohn.  
"The Swan," Saint-Saens.

"Shepherd Boy," G. D. Wilson.  
"Tinkers' Chorus" from "Robin Hood," De-Koven.  
"Traumerei," Schumann.  
"Tam o' Shanter," Warren.  
"To a Wild Rose," MacDowell.  
"Under the Leaves," Thome.  
Venetian Suite, Nevin.  
"Vision," Tschaiakowsky.  
"Witches' Dance," MacDowell.  
"Yesterdaythoughts," V. Herbert.  
"Zenda" Waltzes, Witmark.

Then the great field of operatic music has many familiar airs which are beloved by thousands.

"Anvil Chorus" ("Trovatore"), Verdi.  
"Miserere," Verdi.  
Bridal Song and Sextet from "Lucia," Donizetti.

"Dance of Hours" ("Gioconda"), Ponchielli.  
Jewel Song, Garden Duet and Soldiers' Chorus from "Faust," Gounod.

"Then You'll Remember Me" ("Bohemian Girl"), Balfe.  
"Faust," Ballets, Gounod.  
"Post Know Sweet Land" ("Mignon"), Thomas.

"Celeste Aida" and Triumphal March from "Aida," Verdi.  
March and "Pilgrims' Chorus" from "Tannhauser," Wagner.

"Walther's Prize Song" ("Meistersinger"), Wagner.  
Quartet ("Rigoletto"), Verdi.

"Traviata" Selection, Verdi.  
"The Evening Star," Wagner.  
Then there is a class represented by the old-style dances in colonial periods:

Gavottes by Thomas, Martini and Gluck; Minuets by Beethoven, Paderewski, Mozart and Boccherini; "Stephanie" Gavotte by Czibulka, "Amariyllis" by Ghys, and "Gavotte Louis XV," by M. Lee.

[Continued next month.]

### NEW PHOTOPLAY MUSIC.

From J. Fischer & Bro. we receive a number of organ solos. Two descriptive tone poems are "Dawn" and "Night," both by Cyril Jenkins. We have never seen a more beautiful illustration of the glories of the rising sun, the coming of a new day and the awakening of life musically portrayed than in "Dawn." Beginning with the faintest pianissimo, the interest never lags until the final triumphal chords announce "The Sun Has Risen." If Mr. Jenkins never wrote another piece as long as he lived, his fame would be secure from this one. For picture work it is unexcelled, especially for woodland pictures and scenes. "Night" is more mysterious in style, and begins and ends on the D flat chord, though no signature is given.

Three pieces by G. W. Andrews are "Sunset Shadows," a tender aria in G, written in five parts, which reflects the quietness of evening; "From the Mountainside," a number full of vigor and spontaneity, evidently illustrating a mountain torrent, and "In Wintertime," a triple andantino in E.

CANADIAN: "Song of the Mush On," by W. Rhys-Herbert, is a new piece which may be added to the Canadian collection. Opens with a bold and striking theme in E minor and with a refrain that has a verve and dash of the north in it. Theater players who have been obliged to use Trinkhaus' "Dog Train" may now use this new vehicle on these characteristic scenes.

Theater organists often find piano suites with effective picture material when properly registered for the organ. Several new issues of the A. P. Schmidt Company are in this class. "Four Ballet Episodes," by Gena Branscombe, provide new numbers for ballet scenes. Friml's "Suite Mignonne" has six movements: "Solitude," "Chanson Matinale," "Valse Romantique," the famous "Petite Histoire" ("Little Story"), "Danse Bohemienne," and "Un Moment de Reve." AMERICAN INDIAN: Another clever publication from the pen of Grant Schaefer is "Tales of the Red Man," in six parts. "Wooing" is a flute idyl, combined with an Indian love song, "Little Papoose" is a soothing lullaby, "In Her Canoe" a dreamy barcarolle, "Puk-Wudjes Dance" (from Longfellow's poem) has a Sioux dancing song as a principal theme. "How the Rabbit Lost His Tail" is a capriccio on an Omaha melody, and "The Old Indian's Lament" a minor strain of lamentation.

Two suites, "Decameron," by Moszkowski, reflect the collection of tales supposed to have been told by ten people (seven gentlemen and three ladies) who had retired to a pleasant retreat during a plague. The first contains: "On Restless Seas," "Calme du Soir," "Water-lilies," "April Weather" and "From Long Ago," while the second has: "Enchantress," "Southern Breezes," "Dawn in the Forest," "Pensee Fugitive" and "Ronde Joyeuse."

DRAMATIC: "Romance," by Rimsky-Korsakoff, and "Meditation," by A. Glazounov, two pieces by Russian composers (C. Fischer), are worthy new dramatic material. Four others are of extraordinary musical interest for picture players. "Call of the Sylphs," by Emile Frascard, is an enchanting and melodious valse de ballet with a French flavor.

RURAL: Players will welcome a new humorous number, "Rubenesque," by W. Slater, applicable especially to "rube" scenes.

A typical forest suite by Henry Hadley has "Wood Pixies," a rhythmic and playful tempo; "October Twilight," an exquisite but brief tone picture, and a brilliant allegro, "In Old Granada."

CHINESE: "Two Oriental Dances," by Bainbridge Crist, has an "Arabian Dance," a weird, plaintive melody with a drone bass for the first part, and an effective "Chinese Dance" for the second. A popular misconception about Chinese music is that at all times it is weird, and in a minor key. On the contrary, it is often lively, with the peculiar omission of the fourth and leading tones from the scale, which gives it a strange and unusual tang at times.





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# National Association of Organists Section

\*WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.  
Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.  
Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

### Convention Date Set

The National Convention Will Be Held at Rochester, N. Y., Aug. 28, 29, 30 and 31

Last January twenty new members were added to our rapidly growing membership. During last year 100 new names came in. Although our growth has been consistently good during the past few years, 1922 stands out as our best in that respect. If the remaining ten months of this year keep pace with January we shall establish a new record, and there is no good reason why we should not do that. This report gives you one new argument for new members. We are very grateful to those who have sent in the names of organists who, they thought, would be interested in the N. A. O. So far we have received 150 names. These are of great help to our membership committee. If you can't secure a new member yourself, please send the names of any you may know who are interested in the organ.

The joint reference committee, which met in February, began a work which will have a great influence upon the future organ console. If something can be done to bring about standardization of design it will have accomplished a great task. We all work under the handicap of this diversity of design every time we go outside of our own organ lofts to play a recital or service, and it is time something was done to remove this. No definite resolutions have been drawn, but when they are drawn you can help by insisting upon them when you have any share in the planning of a new organ. If enough pressure is brought to bear upon the builders we shall soon bring about desired results. Watch for the future report of this important committee and act upon it when the proper time arrives.

Replies received up to the present date gave a preference of about 10 to 1 for the later date for our national convention. Better still, of those ten practically all stated that they would be at the convention. This date, the last week of August, is a decided change from our custom, but it seems to be a happy choice; so we are looking forward to a large attendance.

We are glad to be able to announce the names of the following recitalists who have been chosen to play: Dr. Healy Willan of Toronto; T. Tertius Noble, New York City; Harold Gleason, director of the organ department of the Eastman Conservatory of Music at Rochester, and S. Wesley Sears, who will represent the Organ Players' Club of Philadelphia. More names will be added to this list soon and we hope to have many other features of equally high merit ready for publication in the April Diapason.

### Joint Reference Committee.

The joint reference committee of the Organ Builders' Association, the National Association of Organists and the American Guild of Organists met at St. Thomas' Church, New York, Wednesday, Feb. 7, to formulate a program which it is hoped will do much to standardize the organ console. T. Tertius Noble, president of the N. A. O., the reference committee of which was largely responsible for this meeting, was elected permanent chairman of the joint commit-

tee. After much discussion in which many interesting facts were revealed it was decided to send a questionnaire to every organ builder in the country so that all may be represented before any important resolutions are adopted.

Those present were: T. Tertius Noble and R. L. McAll, representing the N. A. O.; Frank L. Sealy and Philip James, representing the A. G. O., and the following from the Organ Builders' Association: Ernest M. Skinner, of the Skinner Organ Company; Herbert Brown, Austin Organ Company; Mr. Hogan, Estey Company; David Marr, Marr & Colton Company, and M. P. Möller, Jr.

### February Public Meeting.

Professor Paul E. Sabine, of the Riverbank Laboratories, Geneva, Ill., was secured as the speaker for the February meeting, which was held at St. Thomas' Church Saturday evening, Feb. 24. His talk was on "Architectural Acoustics." A report of this meeting will appear later.

### Central New Jersey.

In place of the February meeting a dinner was given by the Central New Jersey council at the Contemporary Club, Trenton, Feb. 15. President Charles Wilson of Princeton spoke on the work of the council and made many suggestions regarding the opportunities for future work. Miss Caroline Wetzel, supervisor of music in the junior high school of Trenton, told of the children's work in music and of the great aid the organ was in helping in their musical appreciation. Paul Ambrose spoke of the advantages and the beneficial influences of the state and national conventions and strongly urged a large attendance from this council at the Rochester convention. Leonard Moreton's address on the relation of the organist to the church produced an animated round table discussion which gave evidence of great interest in the future work of the council.

### Asbury Park Choir Week.

The first "choir week," so far as is known in the history of choirs, was celebrated the first week in February at Asbury Park, N. J., when the members of the choir of the First Methodist Episcopal Church conducted successfully a series of musical and social events. In addition to the concerts, recitals, etc., a valentine bazaar was carried on in the Sunday-school Temple. This beautiful hall was converted by the decoration committee into Cupid's abode, which each afternoon was enlivened with music, living pictures and plays given by choir members.

The first evening event, on Feb. 1, was a concert in the main auditorium of the new church. The visiting artists on that occasion were John Barnes Wells, tenor of New York City; the Mozart Club (women's voices); Arthur Parker, violinist, and F. W. Vanderpool, who accompanied in a group of his own songs. On Thursday the feature was the banquet, 200 persons attending. In the absence of Mark Andrews, who was to be the speaker of the evening, but was ill, the guests were delightfully entertained by Edith Morgan Savage, in pianologues, and by John Barnes Wells, with songs and after dinner stories. Dr. J. H. Bryan, toastmaster, and a male quartet added to the pleasure of the evening. Saturday evening was "men's night." The Corson Commandery Band played and the men of the choir entertained the large audience with a play called "A Pleasant Surprise."

The Sunday services were marked in the morning by the solos of George W. Reardon, baritone, of New York City, and in the evening by the pastor's message to the choir.

Monday and Tuesday the members of the choir visited the Salvation Army, the Rescue West Side Mission

and the Bancroft and Searle Memorial Homes for the aged. Programs of music were provided in some instances and money and food were given to the Salvation Army for distribution among the needy.

Each day of "choir week" was a red letter day, and Wednesday, Feb. 7, was no exception. At 4 in the afternoon a musical program was rendered by Kate Elizabeth Fox, organist, of Morristown; Frieda Klink, contralto, of New York City, and a chorus conducted by Tali Esen Morgan, with Herbert S. Sammond as pianist. A request number, Gounod's "O Divine Redeemer," by Miss Klink, closed the program. In this Miss Edith Van Giluwe of Asbury Park assisted with a violin obligato. Mrs. Bruce S. Keator was at the organ and Mr. Sammond at the piano. Wednesday evening at the weekly prayer service Reginald L. McAll, of New York, gave a demonstration of Sunday-school music. A splendid audience greeted Mr. McAll, who gave most interesting and helpful suggestions as to what tunes should be used in Sunday-school work, and how they should be taught and presented. Thursday evening Mrs. William Marshall, a warm friend of the choir, opened her beautiful home and charmingly entertained the fifty members of this enthusiastic musical organization.

"Choir week" was planned and organized by Mrs. Bruce S. Keator, organist and choir director of the church, assisted by Mrs. J. Schuppan, chairman of the Woman's League Music Committee.

### Delaware Council Entertained.

The Delaware council was delightfully entertained Thursday evening, Feb. 8, at the home of John B. Whitney of Wilmington. This was the first time the monthly meeting was held at the home of a member. After the business meeting musical games were played and prizes were awarded to the winners. Miss Gladys Sent, organist of Trinity Lutheran Church, and Wilmer Calvin Highfield, secretary of the council. Tempting refreshments had been prepared by Mrs. Whitney and this feature was a great surprise. It was enjoyed to the utmost. During the evening, the organ recital at Wanamaker's, in Philadelphia, was heard by radio, and added much to the pleasure of the evening.

Three public recitals were planned. On March 8, Miss Gladys Sent, assisted by other members, will give a recital on the new Möller organ at Trinity Lutheran Church. April 19 a recital will be given at St. John's Church and at a date to be determined later Vincent C. Blackwell will give a recital at the Greenhill Presbyterian Church.

### Kentucky Chapter.

The public service of the Kentucky chapter Jan. 28 was the first the chapter has undertaken, and it was successful beyond expectations. The organ numbers of Mrs. L. B. Scott and W. E. Pilcher, Jr., were most effectively played and the congregation was of gratifying proportions. The next service will be held at St. Paul's Episcopal Church, of which Earl Weldon is organist and choirmaster, Feb. 28.

A recital by Marcel Dupre, Feb. 13, under N. A. O. auspices, aroused great enthusiasm, not only among our members, but throughout the musical life of the city. Every seat in the Methodist Temple was taken, and standing room was at a premium.

I cannot refrain from mentioning again the splendid co-operation which is carrying our work forward.

W. LAURENCE COOK,  
President Kentucky Chapter.

### Rhode Island Council.

The February meeting of the Rhode Island council was held in the chapel of the Central Congregational Church, Providence. The chief feature was a

continuation of the story of Miss Hogan's third trip to Europe. The items embraced consisted of the Passion Play, the playing of services at St. Eustache in Paris during Mr. Bonnet's vacation, a wedding in Nürnberg at which Miss Hogan played on short notice owing to the sudden death of the organist, and an organ recital given at Dantzic.

The latest compositions of J. S. Matthews, a little known organist playing quietly in Grace Church, Providence, were reviewed flatteringly.

A resolution was passed expressing the opinion of this council that the American organ composer should devote more time to the larger forms—that is, sonatas and overtures; also that for concert purposes secular themes should be used more freely in the compositions of that form, believing, as we do, that the public at large care nothing musically for Gregorian themes.

M. C. BALLOU, State President.

### Lancaster Chapter Meets.

The monthly meeting of the Lancaster chapter was held in the main auditorium of the First Presbyterian Church, Sunday afternoon, Feb. 4. Preceding the regular business session, Charles E. Wisner played the following program: "Vision," Rheinberger; Con moto maestoso from Third Sonata, Mendelssohn; Adagio, from Concerto in G minor, Camidge, and "Suite Gothique," Boellmann. Dr. William A. Wolf, president, read a paper on "Mendelssohn as an Organist."

As first prize for the school team winning the senior division of the Examiner-New Era's second annual music memory contest, the Lancaster chapter has donated a beautiful cup. This cup will be awarded to the school team at the conclusion of the contest and will be held by the school for one year. To retain it permanently the championship will have to be won three times.

George B. Rodgers, financial secretary, reports about forty members with dues paid in the N. A. O. for the year ending January, 1924.

### MEETING OF HEADQUARTERS COUNCIL.

The January meeting of the headquarters council, which was held at the South Congregational Church of Brooklyn on Monday evening, Jan. 29, was one of the most enjoyable of the whole winter. Owing to illness Warren Gehrken of St. Luke's Church could not open the program as planned. His place was taken by Clarence Watters of Christ Church, Rye, N. Y., who was to play later in the evening. In this first group, which closed with the Great G minor Fugue of Bach, as well as in his second one, Mr. Watters showed himself to be a player of large technical powers and poise. He added to the pleasure of his performance by playing from memory.

After a cordial message of welcome from the Rev. Raymond McConnell, pastor of South Church, Richard Keys Biggs was heard in the Cathedral Prelude and Fugue of Bach and a "Legende" and "Arabesque" of Vierni. Mr. Biggs played all with his usual fine musicianship and was especially pleasing in the Vierni numbers.

"Why Do We Have Music in the Church Service?" was the topic of Dr. J. Percival Huget's talk. Those who have heard Dr. Huget at the Tompkins Avenue Church or elsewhere know what to expect from him and on this occasion he gave many new lights on the old question of music in the service. As a humorous view of the subject he suggested that perhaps we have music in church because it was found there and no good way has been found to remove it. Seriously speaking, he pointed out the great value of the proper music in preparing man's mind for the reception of higher thoughts and ideals.

Following this service proper there was a delightful social hour in the church parlors, where the ladies had prepared refreshments. A. Campbell Weston, organist of South Church, worked hard to make this meeting enjoyable and all voted it a great success.

### EXECUTIVE COMMITTEE MEETING.

The executive committee meeting was held at headquarters Feb. 12. The following were present: T. Tertius Noble, R. L. McAll, Mrs. Fox, Mrs. Keator, Messrs. Adams, Doane and Nevins. The treasurer's report showed a balance of nearly twice the size of the one of last year for the same month. This shows that there has been a good response to the 1923 bills for dues. However, there



are some who will soon be cut off from The Diapason unless their checks are mailed within the next two weeks. Mr. Noble gave a report of the joint reference committee meeting. More of this will appear at a later date. The national convention date was decided upon as printed elsewhere. More plans for the Rochester convention were discussed and the names of four recitalists were given.

**NEW MEMBERS.**

**NEW JERSEY.**  
W. A. White, Trenton.  
Harriet Nutt, Trenton.  
Isabel Hill, Trenton.  
Rose Phelps, Hackensack.  
**KENTUCKY.**  
Mrs. Albion D. Cornwall, Louisville.  
D. G. Hink, Middlesboro.  
**NEW YORK.**  
Harold W. Thompson, Albany.  
Kyle Dunkel, Garden City.  
Clarence Read, Wellsville.  
Rudolph Mueller, New York City.

Beverly S. Hill, Yonkers.  
John E. Muniz, New York City.  
**PENNSYLVANIA.**  
Gladys Holden Smith, Kingston.  
Mrs. M. M. Mills, Philadelphia.  
Janet Mench, Mifflinburg.  
**ILLINOIS.**  
Fred V. Brown, Chicago.  
W. Bromann, Chicago.  
**INDIANA.**  
Anna Jacobs, Jeffersonville.  
**MASSACHUSETTS.**  
K. G. White, Adams.  
H. F. Phillimore, Worcester.  
Kenneth D. Custance, Clinton.  
**MISSOURI.**  
H. B. Almstedt, Columbia.

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## News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Feb. 23.—Harry M. Staton, organist of St. Peter's, Germantown, has introduced a congregational rehearsal for the learning of new hymn tunes, once a month, after the morning service, which is shortened somewhat for the purpose. This thought and action is well worth imitation by other progressive choirmasters.

Shepard K. Kollock, organist of Bethlehem Presbyterian Church, died recently of pneumonia. He was a pupil of D. D. Wood, and was well known because of his activities in the various churches which he served during the last forty years. He was one of the earliest members of the A. O. P. C.

Marcel Dupre will give another recital at Wanamaker's Feb. 27. He will improvise on this occasion a symphony based on themes furnished by Stanley Addicks of the First Presbyterian Church; Uselma C. Smith of the Church of the Redeemer; Bryn Mawr; Nicholas Douty of the Manuscript Society; Camille Zeckwer, director of the Philadelphia Musical Academy; H. G. Thunder of St. Paul's, and Gilbert Coombs, director of the Broad Street Musical Academy.

On Sunday evening, Feb. 25, at St. Stephen's Church, there will be a noteworthy memorial service of anthems by the late Dr. D. D. Wood, held in affectionate remembrance by so many friends and pupils. This event is part of the 100th anniversary of the church. All available singers who were under the direction of Dr. Wood will return for the occasion and will sing with the present choir under James R. Duane. Dr. Wood's forty-six years as organist of St. Stephen's, which was then the mecca for music lovers, keeps his memory green and his laurels unfading.

Rollo F. Maitland played a recital in Messiah Lutheran Church, Harrisburg, on Jan. 23, under the auspices of the Young Men's Bible Class. He played one of Miss McCollin's newer organ numbers, "Cherubs at Play," which is dedicated to himself.

Stanley T. Reiff has received the appointment of head of the music department of Crozer Seminary, Chester, Pa. Mr. Reiff has been very successful as a composer in the various forms. His cantata, "The Wonder Child," ran through two editions just before Christmas. To those desiring anthems in the motet form, the "Suppliant" is strongly suggested.

Henry S. Fry played a guest recital at the Brooklyn Academy of Music, and also one at DuPont's, Wilmington, Del., in the past week.

A large number of the churches now broadcast their services, musical and otherwise. In some there is a special organ recital during Sunday afternoon hours.

Edmond Fitch, the Chicago theater organist, has been the subject of considerable attention in the Chicago papers during the last month. Following his arrest on a charge of buying a stolen automobile, it is charged that he was beaten brutally by detectives at headquarters in an effort to obtain a confession. Mr. Fitch's charges have thoroughly aroused the public to the treatment of prisoners by the police and also led to grand jury action.

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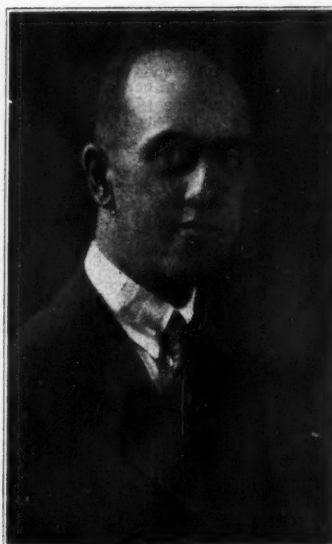
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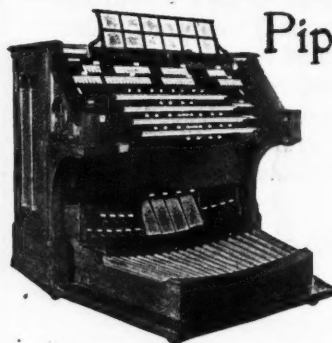
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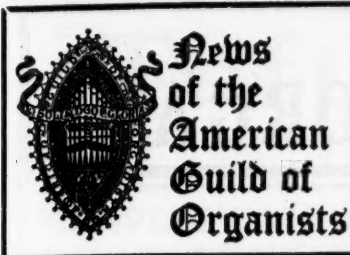
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# HEADQUARTERS.

The regular meeting of the council took place Feb. 6 in the Hotel Lucerne. There were present Messrs. Sealy, Doersam, Comstock, Martin, Baldwin, Blecker, Combs, Elmer, Hedden, Macrum and Wright. The general treasurer reported a good state of the finances. The examination committee reported that the process of collecting the papers of other years for publishing as a booklet is an arduous task, but the work is progressing, and it is hoped to have the booklets for distribution in a few weeks.

It was voted to amend By-Law No. 1 as follows: "The meetings of the Council shall be called at the discretion of the warden. Other meetings, to be called as regular, may be called by a vote of the Council."

A vote of thanks was given to Mr. Doersam for his successful efforts as chairman of the public meetings committee. The warden read his letter to Bishop Manning expressing regret at his resignation and thanking him for his expressed interest in the guild work.

A petition signed by fifteen organists, from San Antonio, Texas, asking to be organized as a chapter, was read and the warden was authorized to effect and complete the organization. A petition was also received from Galveston and the warden was authorized to organize that chapter.

It having been desired to revive interest in the standardization of the measurements for console and pedal, at the request of Dr. T. Tertius Noble, president of the N. A. O., a committee consisting of Messrs. D. McK. Williams, James and Baldwin was appointed to combine with a committee of the N. A. O.

It being suggested that April 13 be celebrated as founders' day with a dinner, the matter was recommended to the public meetings committee.

It was voted to reimburse the warden for his expenses on his recent trips to Albany and Boston.

The Rev. Ernest M. Stires, D. D., was elected as chaplain.

The nomination committee reported as follows: Warden—Frank L. Sealy, A. G. O., F. A. G. O.

Sub-Warden—Charles Henry Doersam, F. A. G. O.

General Secretary—Walter Peck Stanley, A. G. O.

General Treasurer—Miles I. A. Martin, F. A. G. O.

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Chaplain—The Rev. Ernest M. Stires, D. D.

Councillors to serve for three years, five to be chosen—Oscar Franklin Comstock, F. A. G. O.; C. Whitney Combs, Mus. Doc., A. G. O.; Clifford Demarest, F. A. G. O.; S. Lewis Elmer, A. G. O.; Channing Lefebvre, F. A. G. O.; Edward K. Macrum, A. G. O.; David McK. Williams, F. A. G. O.; and R. Huntington Woodman, F. A. G. O.

## ILLINOIS CHAPTER.

One of the best-attended dinners ever held by Chicago organists was the joint one of the Illinois chapter of the guild and of the Illinois council of the National Association of Organists on the evening of Feb. 6 at the Cordon Club in the Fine Arts building. Sixty-one sat down at the tables and after a splendid dinner heard President John W. Norton of the N. A. O. state council and Dean S. E. Gruenstein of the Illinois chapter, A. G. O., deliver a few remarks and present greetings respectively from T. Tertius Noble, president of the N. A. O., and Warden Frank L. Sealy of the A. G. O. Albert Cotsworth presided, at the request of Messrs. Norton and Gruenstein.

After the dinner all went across the hall to the rooms of the Aeolian Company, where Charles A. Stebbins acted as host. Mrs. Mabel Sharp Herdigan sang a group of songs written by Chicago composers. Palmer Christian and Mr. Stebbins played the large Aeolian organ. It was the first opportunity of the Chicago organists to hear Mr. Christian since his permanent return to Chicago. Mr. Stebbins played his own well known "The Swan," and a new composition, "Marche Banale." Rosseter G. Cole read "Hawatha's Wooing," accompanied by his music to the poem, played by Mrs. Cole. The evening was one of the most enjoyable in recent Chicago organ history and all present expressed their gratitude for the excellent program arranged by Mrs. Wilhelm Middelshulte and Mr. Cotsworth.

## EASTERN NEW YORK.

We have been remiss in reporting our activities to The Diapason, but have been active otherwise. In November we had a meeting at the State College as guests of Dean Harold W. Thompson. Plans for the year were laid and refreshments were served by college girls in the cafeteria. On Dec. 13 Dr. Clarence Dickinson gave in St. Paul's Church, Albany, the delightful lecture on "The Development of the Organ," which he presented to the

guild in Troy last year. After the lecture he played a short program in his polished style, including the charming Scherzo from his own "Storm King" Symphony and a new "Romance," still in manuscript. We were delighted to meet Mrs. Dickinson. Christmas week the guild was honored by the presence of Warden Sealy at a presentation of the Candlyn-Thompson cantata, "The Prince of Peace," given by the combined choirs of composer and librettist. The warden played the prelude.

On Jan. 11 we had the fortune to hear a recital by Lynnwood Farnam on the new four-manual Austin organ in St. Paul's Church, Troy, a recital directed very efficiently by the sub-dean, W. P. Glover, director of the Emma Willard Conservatory. A large audience enjoyed every number of a finely-balanced program, magnificently played. It had been rumored that Mr. Farnam's program was very severe, and that the average listener would be unable to appreciate his playing. In spite of these rumors, Mr. Glover tried a popular price for the tickets and drew a large audience that was enthralled by the program and the poetical playing. Perhaps the most beautiful playing of the evening was the interpretation of Philip James' "Meditation a Ste. Clotilde," a really great American work. One of the fine things about the program was the large amount of work by American composers. Another number by an American was the Finale from Barnes' Second Symphony, a sturdy and impressive composition.

The guild has been extremely fortunate in its audiences this year. For the Dickinson lecture there was standing room only.

On March 12 the chapter is invited to the opening recital by Dean Thompson on his new four-manual Casavant in the First Presbyterian Church of Albany. Shortly afterward the guild hopes to have a recital on the same organ by Dr. Healey Willan, to be followed by a number of others.

## MICHIGAN CHAPTER.

The chapter held a dinner Feb. 12, followed by a recital in the First Presbyterian Church, at which there was a program by Mrs. Donald B. Hogue, organist and director, First Congregational Church, Pontiac; Charles L. Wuerth, organist Woodward Avenue Baptist Church; Russell L. Gee, organist North Woodward Congregational Church; and Robert E. Clarke, organist Capitol Theater, assisted by Fredericka Sims Alden, soprano, and Frank Wrigley, accompanist. The program included: Sonata in D minor, Rogers (Mrs. Hogue); Soprano Solo, "These Are They" (Holy City), Gaul (Mrs. Alden); Scherzo (Second Symphony), Guilmant; Allegretto, Guilmant; and Finale (Grand Sonata), Whiting (Mr. Wuerth); Theme in flat, with Variations, Noye (Mr. Gee); "Levee de Soliel," Jacobs; and "Caprice Heroique," Bonnet (Mr. Clarke).

## SAN DIEGO CHAPTER.

The February meeting of the San Diego chapter was held Feb. 6, following a delightful and well-attended dinner at "The Brown Bear." Miss Agnes Hunter gave a sparkling resume of current events in the organ world, and the dean, Dr. H. J. Stewart, spoke at some length on the Royal College of Organists in England. Dr. Stewart was a member of the Royal College in its early days, long before it had become "Royal" through securing a royal charter. In those days the sheep had not been separated from the goats, for there was a single examination instead of the double one that prevails nowadays. Those who were so fortunate as to pass above a certain specified rank automatically became fellows, while those of a lower rank in the same examination became associates. Dr. Stewart told many interesting things about the early days of the institution and of its officers, all of whom he knew personally. The meeting was easily one of the most successful of the season.

## NEW ENGLAND CHAPTER.

The seventeenth annual dinner of the chapter was held at the Hotel Brunswick, Boston, Monday evening, Jan. 29. The attendance fell below that of a year ago, due undoubtedly to several important counter attractions.

The first speaker was Hamilton C. Macdougall, Mus. D., one of the founders of the chapter, and professor of music at Wesleyan College. He always has something worth while to say and this occasion being no exception, an abstract is given for the benefit of members not privileged to be present.

Dr. Macdougall recently returned from a visit to England. In respect to musical matters he had found himself to be a sort of musical missionary in England. The English love truth. It so happened that in the course of some remarks made at a committee meeting of the officers of the Royal College of Music, he had stated that practically Elgar's "Enigmatic Variations" was the only great English composition known to Americans since the time of Sullivan. But as the English are both very polite and self-sufficient, he had the feeling that these officers had little or no interest in what Americans think of British music. In other words, if Americans do not care for our music, why should we worry? That is an Englishman's characteristic attitude.

Elgar and Bantock are about the only great present-day English composers whose works are at all familiar in America. Besides these two, there are other composers whose works rank high, such as Bax, Bliss, Goossens, Holst and Ireland. Their compositions are almost wholly unknown in America. In the United States Chicago takes the lead in producing English

novelties, while in Boston there is general indifference. This is to be attributed to ignorance of English musical life and character. This ignorance causes us to believe the English to be an unmusical people; but irrefutable facts attest the opposite. In the first place, look at the English orchestras in comparison with our own. In London there are four great symphony orchestras. These are composed of musicians of native birth and training. Our orchestras are made up of men of every nationality, and so in England there is the impression that the majority of the men in our orchestras are Germans. The great conductors in England are invariably of English birth, while with us they are quite invariably foreigners.

Dr. Macdougall was always under the impression from repeated hearing of the oratorio in Boston that "The Messiah" was a rather out-of-date, commonplace work. In England he was invited by Henry Coward to attend the rehearsals and public performance of "The Messiah" at Huddersfield. (With the English the singing of this oratorio is a kind of religious rite.) But when the altos began "And the Glory of the Lord" in a tone wonderfully rich and full, he began to realize that "The Messiah" is still a great composition. The singing of the "Amen" chorus, which he had long maintained to be an academic contrapuntal exercise, was remarkable and inspiring. The characteristic of English choral singing is the placing the text first—words with music; not music with words! He regarded this performance of "The Messiah" as worthy of a place with that other milestone in his musical life, "Tristan," as heard at Munich.

The modern school of composition in England is radical and rabid. It is divided into two camps—those like Goossens who are at the top and a below, and those others who may be compared with Scriabin. To these latter composers Scriabin represents a sort of "apostolic succession." Orchestral performers personally still prefer the music of a Haydn or a Mozart, because that type of music definitely means something and every note can be played. There is nothing like the modern way of putting as many notes as possible between a top note and a bottom note, and there is not the incessant flattening and sharpening of the chord of the thirteenth. Even the prolonged opening chord of the thirteenth in Scriabin's "Prometheus" means little or absolutely nothing. Stravinsky's "Rite of Spring" has put the devil into the younger composers who would now banish the older manner of composing. Scriabin's "Sphinx" Sonata is a wholly impossible work.

Warden Frank L. Sealy of New York, the second speaker, interspersed his remarks with many stories and personal experiences. First he acknowledged his indebtedness to that prince of Boston critics, John S. Dwight, for strong influence upon his musical life. He urged the members of the chapter to greater activity in the elevation of the character of the anthem in our church services. Having recently carefully examined Boyce's "Cathedral Anthems" he was of the belief that this collection was a treasure-house of art works on a parity with "The Messiah."

The matter of guild examinations was touched. The dean stated that the New England chapter this season would have an unusually large number of candidates for the spring examinations. And also he would stress the thought that church musicians make themselves worthy of their office in connection with divine things. He was listened to with close attention and appreciation.

The ninety-second public service was held Thursday evening, Feb. 8, at the Union Congregational Church, Boston. The order of service was as follows: Prelude—Introduction and Allegro Risolto (Symphony 2), Guilmant, and "Lied" in A flat, Vienne (John Hermann Loud, Park Street Church, Boston); Anthem, "Let Their Celestial Concerts All Unite," Handel, (played and conducted by Harry G. Frothingham, Union Church, Boston); Anthem, "How Lovely Is Thy Dwelling Place," Brahms (played and conducted by William E. Zeuch, South Congregational Society, Boston); Response, "But the Lord Is Mindful of His Own," Mendelssohn (choir of Union Congregational Church); Offertory, Cantabile, Jongen, and Prelude No. 3, R. Vaughan Williams (Albert W. Snow, Emmanuel Episcopal Church); Address by Dr. H. Grant Person, pastor of Eliot Congregational Church, Newton; Anthem, "Send Out Thy Light" (A cappella), Gounod (conducted by Everett E. Truette, Mus. Bac., Eliot Congregational Church, Newton); Postlude, Meditation (Sonata No. 6), Guilmant, and Monologue in F sharp major, Rheinberger (Arthur H. Ryder, Harvard Church, Brookline).

The choral music for this service was sung by the combined choirs of the South Congregational Church, Boston, the Eliot Church, Newton, and the Union Church, Boston, the choir numbering 100 or more voices. Dr. Person said that in the making of the curriculum of a theological seminary—had he his way—he would have a course that would develop the saving grace of a sense of humor, and a second course in musical appreciation. For the minister a sense of humor is the bow that never breaks. And he would allow a respite of one year from roots and creeds historically studied and devote the theologues' time to the history of music. In our church worship the sphere of music is ever widening. It creates an atmosphere of worship, even though the word "atmosphere" cannot readily be defined. Noble music surely

inspires the higher powers of address, and also causes greater receptivity on the part of a congregation. It is a psychological matter and prepares the individual to engage in worship; and it is also a vehicle that often conveys the message itself. Many a successful service could be directly traced to the music. Being the expression of the heart it transcends at times the spoken word. Given then, a lofty, dignified service of music in our churches and what is said in the pulpit will little matter. At the beginning of creation, "the morning stars sang together," and at the end of created things there will be the "Song of Moses and the Lamb."

## MISSOURI CHAPTER.

Charles M. Courboin gave a recital under the auspices of the Missouri chapter Feb. 7 on the large new Kimball organ in the Westminster Presbyterian Church. Mr. Courboin was enthusiastically received. His program included: Concert Overture, Maitland; Serenade, Grasse; Allegretto, deBoeck; Passacaglia, Bach; "Invocation," Mally; Chorale No. 3, Franck; Sketch No. 4, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "Marche Heroique," Saint-Saens.

Walter Wismar gave an interesting "chorale concert" in playing the thirtieth recital of the Missouri chapter at Holy Cross Lutheran Church, St. Louis, Sunday afternoon, Jan. 28. The choir of the church assisted in the rendition of a number of the famous German chorales. Mr. Wismar played organ selections based on famous chorales by Guilmant, Pfeilschneider, Karg-Elert, Volckmar, Schumann and Radecke. This was the fourth and last recital of the chapter for the season.

## INDIANA CHAPTER.

Following the business meeting Feb. 11, Miss Elsie MacGregor, organist of the Memorial Presbyterian Church, Indianapolis, played the following program: "Sonata Romantica," Pietro Yon; "Clair de Lune," Karg-Elert; Caprice, Cuthbert-Harris; "A Shepherd's Evening Prayer," George Nevin; "Pecce Heroique," Cesar Franck. Miss MacGregor was assisted by Mrs. F. H. Nelson, contralto soloist of the Memorial Presbyterian Church, who rendered the following: "O Rest in the Lord," from "Elijah," Mendelssohn, and "Gae to Sleep," William Arms Fisher.

## EASTERN OKLAHOMA.

The third of the series of organ recitals sponsored by the chapter was given at the Centenary M. E. Church, Tulsa, Sunday afternoon, Feb. 4. The program was played by Miss Esther Handley, assisted by the Laughton Quintet and Miss Ruth Gordon, soprano. Miss Handley gave the following organ numbers: Vesper Hymn, Truette; Reverie in D flat, St. Clair; Fantasia, "My Old Kentucky Home," Lord; "Oh, the Lifting Springtime," Stebbins; "Wind and the Grass," Gaul; Fanfare, Lemmens.

On the evening of Feb. 5 the chapter held its regular meeting of the month at the Terrace Inn. Following dinner and the usual routine of business, Mrs. Loy Wilson read a review of the address on "The Organ Recital and Its Possibilities from the Publisher's Standpoint."

This address given before the New England chapter by E. M. Davison of Boston and published in The Diapason. A round table talk followed on American composers and their works. Out of town members present were John M. Truby and Oliver H. Kleinschmidt, sub-dean of the chapter, both of Bartlesville.

The fourth recital was given at Trinity Episcopal Church, Feb. 11. For this occasion Mrs. Marie M. Hine, organist and choir director, presented the combined choirs of the church, adult, boys' and mixed quartet, in a splendid rendition of her own cantata, "Christ Triumphant," this cantata being one of three which Mrs. Hine has composed.

## WEST TENNESSEE CHAPTER.

The West Tennessee chapter held its regular evening meeting at the McLeore Avenue Presbyterian Church, Memphis, Tuesday evening, Jan. 16. The members of the chapter were the guests of the choral guild of the church, of which Mrs. C. F. Soderstrom is organist and director. A short business session was held, presided over by Mrs. Soderstrom, the dean. Announcement was made of a guild service Sunday afternoon, Feb. 18, in the Linden Avenue Christian Church, and plans were discussed for the chapter recital to be given immediately after the Easter holidays at St. John's Methodist Church.

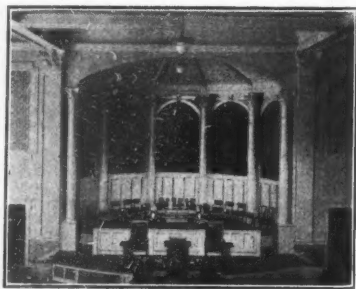
At the close of the business session a delicious two-course menu was served at a long banquet table decorated in a spring motif. An interesting program had been arranged. Mrs. C. C. McCaskill, president of the choral guild, welcomed the guests and Leonard Erabee, sub-dean, responded on behalf of the organists. A musical program included an aria from "Carmen" and "The Little House," Mrs. Clyde Park; songs by von Flieitz by Walter Moore, and selections by the Des Artists Concert Quartet.

## NEBRASKA CHAPTER.

A musical service under chapter auspices was held Sunday afternoon, Feb. 4, at Trinity Cathedral. The combined choirs of the cathedral and of the First Baptist Church, seventy voices, taking part, Ben Stanley of Trinity conducted, with Henry W. Thornton at the organ. The musical numbers in the service included: Anthem, "O Come, Let Us Worship," Mendelssohn; Gloria Patri, Magnificat and Nunc Dimittis in G, Macfarlane; Quartet, "Save Us, O Lord," Baisrow; Sanctus, Gounod; Organ, Largo ("New World" Symphony), Dvorak; Anthem, "The Heavens Are Telling," Haydn.



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# RECITAL PROGRAMS

**Ralph Kinder, Philadelphia, Pa.**—Mr. Kinder gave his annual series of recitals on the Saturday afternoons in January at the Church of the Holy Trinity and as usual had large audiences, drawn from all parts of Philadelphia. His final program of the series was the 89th given by Mr. Kinder in Holy Trinity Church. The programs of the four recitals follow:

Jan. 6—"Marche Russe," Schminke; "Gondollera," Goss-Custard; Fugue in D major, Guilman; Nocturne in E flat, Chopin; Concerto in F major, Handel; "Will o' the Wisp," Nevin; "A Summer Morning," Kinder.

Jan. 13—"Exultamus," Kinder; "The Question" and "The Answer," Wolstenholme; Sonata in D flat, No. 12 (Fantasia, Pastorale), Rheinberger; "Etude Symphonique," Bossi; "Pilgrims' Chorus," Wagner; "Angelus," Massenet.

Jan. 20—"Offertoire in C minor, Grison; "In Moonlight," Kinder; Allegro con grazia (from "Symphony Pathétique"), Tschalkowsky; Berceuse, Godard; Impromptu in G major, Wolstenholme; "Chanson d'Ete," Lemaire; "By the Firelight," Mrs. W. D. Pallatt.

Jan. 27—"Toccata in F major, Bach; Aubade, Johnson; Nocturne and Scherzo (from "Midsummer Night's Dream"), Mendelssohn; Allegro vivace (from Symphony No. 1), Vienne; "Evening Chimes," Wheelton; Concert Overture in G major (new), Kinder.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—Mr. Kraft's program in his recital at Trinity Cathedral Jan. 22 was as follows: Prelude and Fugue in C minor, Bach; Air from Suite in D, Bach; Minuet, C. P. E. Bach; "Suite Gothique," Boellmann; Largo from "New World" Symphony, Dvorak; "Souvenir," Sumner Salter; Prelude, Samazeuilh; "Romance sans Paroles," Bonnet; Parting March from "Lenore" Symphony, Raff.

**Palmer Christian, Chicago**—Mr. Christian gave a recital on the large new Estey organ in the "Schoolhouse" of the National Cash Register Company at Dayton, Ohio, Feb. 11, and was heard by a delighted audience made up of prominent Dayton people and the officers and employees of the company. His program consisted of the following: Concert Overture in C major, Hollins; Intermezzo, Hollins; Scherzo-Caprice, Ward; "Marche Militaire," Schubert; "Pledge Heroique," Franck; "Kamennoi-Ostrov," Rubinstein; Toccata, Le Froid de Méreaux; Symphonic Poem, "Finlandia," Sibelius; "Pilgrims' Chorus," "To the Evening Star" and March ("Tannhäuser"), Wagner.

**Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland played the opening recital on the three-manual Austin in the Church of the Redeemer, Paterson, N. J., on Jan. 4. Following was the program: Overture, "A Midsummer Night's Dream," Mendelssohn; Serenade, Sinder; Passacaglia, Bach; Canzonetta, S. Marguerite Maitland; Improvisation on Familiar Airs, showing the resources of the instrument; Caprice, "The Brook," Dethier; "Gesu Bambino," Yon; Spinning Song, Mendelssohn; Scherzo from Seventh Symphony, Beethoven; "Liebestraum," No. 3, Liszt; "Marche Slav," Tschalkowsky.

On Jan. 23 Mr. Maitland played the following at Messiah Lutheran Church, Harrisburg, Pa.: Overture, "A Midsummer Night's Dream," Mendelssohn; Serenade, Kinder; Passacaglia, Bach; Canzonetta, S. Marguerite Maitland; "Pledge Heroique," Franck; Caprice, "The Brook," Dethier; "Gesu Bambino," Yon; Spinning Song, Mendelssohn; "Cherubs at Play" (new, dedicated to Mr. Maitland), Frances McColin; "Liebestraum," No. 3, Liszt; Concert Overture in A, Maitland.

The following numbers were played by Mr. Maitland in connection with the commencement exercises of the Philadelphia High School for Girls, held at Central High School Jan. 30: Overture, "Semiramide," Rossini; "Badinage," Herbert; "Extase," Ganne; Southern Rhapsody, Hosmer; "Cherubs at Play," Frances McColin; March, "Carnavalesque," Friml.

At the commencement of the Central High School, Feb. 12, Mr. Maitland played the following: Concert Overture, Rogers; March, from Piano Duets, D. D. Wood; "Dreams," Stoughton; Excerpts from "Carmen," Bizet; "Liebestraum," No. 3, Liszt; "Chinoiserie," Swinnen; March, "Lorraine," Ganne.

**J. Lewis Browne, Chicago**—Dr. Browne gave the following program in his recital for the Tuesday Morning Musical Club of Urbana-Champaign at the University of Illinois Auditorium Feb. 20: "Gaudemus Igitur" (MS), "Fervore" (from "Tre Momenti Francescani") (MS), and "Dafne e Cleo" (MS), M. Enrico Bossi; "Scherzo Symphonique" (MS) and "Contrasts," J. Lewis Browne; Andante from an Orchestral Suite (paraphrased) (MS), Arthur Bird; "Hymnus," A. Von Flietitz; Andantino (from the transcription for piano by Fritz Kreisler), Padre Martini; Minuet, Handel; Fuga Cromatica (from Sonata No. 4, A minor, Op. 98), Josef Rheinberger; Largo e Finale from Sonata in G major (MS), J. Lewis Browne; extemporization on a given theme.

**Max G. Miranda, Beloit, Wis.**—Mr. Miranda of Beloit College, assisted by Mrs. Miranda, soprano, gave the program at the First Methodist community afternoon in Aurora, Ill., Jan. 7. Mr. Miranda's organ selections included: Toccata and Fugue in D minor, Bach; Adagio from Sonata Romantica, Yon; "Variations de Concert," Bonnet; Organ and Piano, Adagio from "Concerto Gregoriano," Yon (Orchestral accompaniment on piano by

Mrs. Miranda); Allegro con fuoco (Sonata 3), Guilman; Meditation, Sturges; Fountain Reverie, Fletcher; "Au Couvent," Borodin; Concert Caprice, Turner; Toccata in F (Symphony 5), Widor.

**Lynnwood Farnam, New York City**—The programs given by Mr. Farnam in his Monday evening recitals at the Church of the Holy Communion in February were as follows:

Feb. 5—Chorale No. 2, in B minor, Franck; "Toccata per L'Elevazione," Frescobaldi; "The Holy Night," Malling; Psalm-Prelude No. 3, in C minor, Herbert Howells; Scherzo in E, Gigout; Selection from "Les Heures Bourguignonnes," Jacob; "Marche Heroique," Saint-Saens; Feb. 12—Symphony No. 8, in B, Widor; "Drifting Clouds," d'Antaffy; "Pantomime," Jepson; Idylle from Fourteenth Sonata, Rheinberger; "Divertissement," Vienne.

Feb. 19—"Toccata on 'Ave Maris Stella,'" Dupre; "Carillon," Sowerby; Sonata No. 2, in C minor, Mark Andrews; "The Enchanted Forest," Stoughton; "Plegaria" (Prayer), Torres; "From God Will I Not Turn" (Chorale Prelude in F minor), Bach; "Petite Pastorale," Ravel; Finale in E flat, Franck.

Feb. 26—Fantasia in A, Boellmann; Chorale Improvisation on "O for a Thousand Tongues to Sing," Karg-Elert; Scherzetto, Vienne; Andante, Saint-Saens; Fantasia and Fugue on "Ad Nos, ad Salutem Undam," Liszt.

**Dr. Herbert A. Fricker, M. A., F. R. C. O., Toronto, Ont.**—Dr. Fricker gave the following program in a recital at convocation hall, University of Toronto, the afternoon of Jan. 16: Choral Song and Fugue, Wesley; Chorale Preludes 6 and 8, Op. 122, Brahms; Allegro agitato and Cantilene from Sonata in D minor, Rheinberger; Sketch in C, Schumann; "Rococo," Palmgren; Lullaby, Kjerulf; Mote perpetuo and Intermezzo, J. Edgar Ford; "Legend of St. Francis d'Assise," Liszt; Concert Overture in C minor, Fricker.

**Charles Heinrich, Pittsburgh, Pa.**—Dr. Heinrich gave the following program in a recital at St. John's Episcopal Church, Youngstown, Ohio, Jan. 29: Overture to "Tannhäuser," Wagner; Evensong, Martin; Andante from Symphony in D, Haydn; Symphonic Poem, "Finlandia," Sibelius; Nocturne in A flat, Ferrata; "L'Organo Primitivo," Yon; Fugue in D major, Bach; "A Song of India," Rimsky-Korsakoff; Fandango from "L'Arlésienne" Suite, Bizet.

**Alexander Russell, Mus. D., Princeton, N. J.**—In his recitals Sunday afternoons in Procter Hall at Princeton University, Dr. Russell gave these programs in January:

Jan. 14—"Ave Maria," Arkadelt; Chorale Preludes ("Our Father Who Art in Heaven") and "The Old Year Is Gone"; Bach; Cantilene Pastorale and "Marche Funebre et Chant Seraphique," Guilman; Andantino, Franck; Prelude to "Lohengrin," Wagner; Melody in E major, Rachmaninoff; "In Paradisum" and "Fiat Lux," Dubois.

Jan. 28—Prelude to "The Deluge," Saint-Saens; Prelude and Fugue in C minor, Bach; "On Wings of Song," Mendelssohn; First Suite, in E minor, Borowski; Nocturne in G minor, Chopin; "Song of the Volga Boatmen," Russian Folk Song; Chorale in E major, Jongen.

**Charles A. H. Pearson, Pittsburgh, Pa.**—Because of the illness of Dr. Caspar P. Koch, the following recitals were played at North Side Carnegie music hall by Mr. Pearson, organist and choir director of the Second U. P. Church, Wilkinsburg, and assistant organist of the Third Presbyterian Church, Pittsburgh:

Feb. 11—"Variations de Concert," Bonnet; Fountain Reverie, Fletcher; "L'Organo Primitivo," Yon; Allegro Vivace from Fifth Symphony, Widor; "Romance sans Paroles," Bonnet; Toccata in F major, Bach; Toccata from Fifth Symphony, Widor.

Feb. 18—"Marche Triomphale," Karg-Elert; Madrigal, Simonetti; Gavotte from Twelfth Sonata, Martini; Meditation from First Symphony, Widor; Berceuse in G major, Kinder; Fantasia and Fugue in G minor, Bach; Londonderry Air, Old Irish; Largo from "Xerxes," Handel; March from "Athalia," Mendelssohn.

**Elsie MacGregor, Indianapolis, Ind.**—Miss MacGregor, organist of the Memorial Presbyterian Church, gives a special recital each Sunday evening during Lent. The first program was played Feb. 25 and the final one will come on Easter night, April 1. Following are the programs:

Feb. 25—"Fantaisie Symphonique," Cole; "The Hour of Devotion," Bossi; Madrigal, Simonetti; Magnificat in D minor, Lemaigre.

March 4—Chorale in A minor, Franck; "Litany," Schubert; Fugue on the Kyrie, Couperin; "Adoration," Borowski.

March 11—"Ave Maria," No. 2, Bossi; "Absolution," Guilman; "La Nuit," Karg-Elert; "Hosannah," Dubois.

March 18—Introduction and Passacaglia, Roger; "Ave Maria," Arkadelt; "Tollite Hostias," Saint-Saens; Chorale, "From God I Ne'er Will Turn," Buxtehude.

March 25, Palm Sunday—"Variations de Concert," Bonnet; "Gethsemane," Fry-singer; "Consolation," Mendelssohn; Good Friday Music ("Parsifal"), Wagner.

April 1—"Thanks Be to God" ("Elijah"), Mendelssohn; "Resurrection Morn," Fry-singer; "Ricercare," Palestrina; Hallelujah Chorus ("Mount of Olives"), Beethoven; Triumphant March, Buck.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen's programs for the winter quarter at the Memorial Church of

Stanford University have included the following:

Jan. 7—Fantasia in D flat, Saint-Saens; Minuet in C major (from the "Jupiter" Symphony), Mozart; "Sketch of the Steppes of Central Asia" (arranged for organ by Warren D. Allen), Borodin; Two Chorale Preludes ("Das Alte Jahr Vergangen Ist" and "In Dir Ist Freude"), Bach.

Jan. 11—Fugue in E flat (St. Ann's), Bach; Menuet from Fourth Symphony, Vienne; Prayer in F major, Guilman; "Ariel" and Concert Variations, Bonnet.

Jan. 14—Sonata in the Style of Handel, Wolstenholme; "Music of the Spheres," Rubinstein; Two Excerpts from "Tannhäuser" ("Evening Star" and March and Chorus), Wagner.

Jan. 18—Sketch in F minor, Schumann; Canon in B major, Schumann; Prelude in D minor, Clerambault; Chorale Prelude ("Liebster Jesu, Wir Sind Hier"), Bach; Toccata from Fifth Symphony, Widor.

Jan. 21—Hallelujah Chorus from "The Messiah," Handel; Reverie, T. Tertius Noble; Scherzo from Fifth Sonata, Guilman; "The Pilgrim's Progress" (Part 12, "The Celestial City"), Ernest Austin.

Jan. 28—Sonata in A major, No. 3, Mendelssohn; Berceuse, Vienne; Intermezzo from the Suite, "L'Arlésienne," Bizet; "Marche Heroique," Saint-Saens.

Feb. 1—"Toccata Avanti la Messa," "Toccata per L'Elevazione," and "Cantata Post il Communio," Frescobaldi; "Ave Maria," Schubert; Sonata in E minor, No. 1, Rogers.

**Frederick N. Shackley, Melrose, Mass.**—At a musical service in the First Baptist Church Sunday evening, Feb. 4, Mr. Shackley played as follows: Grand Aria, Demarest; "At Eventide," F. N. Shackley; Prelude to "Parsifal," Wagner; Serenade, Widor; Fantasia, Demarest; Pastoral, Op. 26, Guilman.

**Charles F. Hansen, Indianapolis, Ind.**—Mr. Hansen gave a recital at St. John's Lutheran Church, Mount Pulaski, Ill., on a new Wicks organ, Jan. 30, presenting the following program: "Marche Pontificale," Tombelle; Gavotte in F major, Roedel; Short Prelude and Fugue in F, Bach; Largo from "New World" Symphony, Dvorak; Sketches of the City, Nevin; "Marche Nuptiale," Guilman; Melody in G major, West; "Fragrant Breezes," Jensen; Fantasia on "Faust," Gounod; "Marche Militaire," Schubert.

**Mrs. Lillian Arkell Rixford, Cincinnati, Ohio**—Mrs. Rixford gave the following numbers in a recital at the Odeon Feb. 12: Sonata in D minor, T. A. Van Eyken; Prelude in D minor, Clerambault; Londonderry Air ("Farewell to Cucullain"), Coleman; Fugue in G, Krebs; Variations on "Silent Night, Holy Night," Harker; Toccata in D, Rene L. Becker; "Dawn," Jenkins; Scherzo in D minor, Faulkes; Evensong (by request), Martin; Chorale in A minor, Franck.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway gave this program at Washington University on the afternoon of Jan. 21: Prelude and Fugue in G minor, Bach; Elegy, T. Tertius Noble; "Rejoice, Ye Pure in Heart," Leo Sowerby; Improvisation-Caprice, Jongen; March (from Suite No. 1), James H. Rogers; "Procession Indienne," Kroeger.

In his recital at Washington University Sunday afternoon, Feb. 18, Mr. Galloway played this program: Concert Overture in C minor, Hollins; Choral Fantasia on "Heinlein," James E. Wallace; Sonata in F minor, No. 7, Rheinberger; "Invocation," Maily; "Pledge Heroique," Franck.

**George Henry Day, F. A. G. O., Wilmington, Del.**—At a recital by Mr. Day in St. John's Church the afternoon of Jan. 21 for the Near East relief, the offering was \$540. The church was packed to hear Mr. Day. His program was as follows: Symphonic Tone Poem, "Finlandia," Sibelius; Intermezzo, Wheelton; "Forest Murmurs," Wagner; "March of the Magi Kings," Noel; "In Paradisum," and "Triumphant March," Dubois; "Songs in the Night," Spinney; "Monastery Bells," LeFebvre-Wely; Symphony in D minor (Finale), Guilman.

**Julian Williams, Huntington, W. Va.**—Mr. Williams, who recently assumed the position of organist and director of music at the First Presbyterian Church, began his series of monthly choral works Jan. 28 with a performance of George B. Nevin's "Crown of Life." Mr. Williams' second recital of the season included the following numbers: Theme (Varied) in E, Faulkes; Minuet, Lully; "Song of India," Rimsky-Korsakoff; Gavotte, Martini; "Marche Funebre et Chant Seraphique," Guilman; Largo, Handel; Fugue in D major, Bach; "Primitive Organ," Yon; "To a Wild Rose," MacDowell; Allegro (Sixth Symphony), Widor.

Mr. Williams' third recital included the following: "Suite Gothique," Boellmann; "En Bateau," Debussy; Allegretto, Wolstenholme; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; "Echo," Yon; "O Man, Bemoan Thy Fearful Sin," Bach; Allegro Vivace and Finale (First Symphony), Vienne.

Mr. Williams has enjoyed large and enthusiastic audiences at each of his recitals, and will continue his series through June. The next choral work to be given will be Matthew's "Life Everlasting."

**Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.**—The inaugural recital on the three-manual Austin organ in the Reformed Church, the scheme for which was drawn by Mr. Baird and Herbert Brown of the Austin Company, was played before a large audience Jan. 25 and will be followed by monthly re-

citals. The program was as follows: Concert Overture in C minor, Hollins; Pastoral, Dubois; Largo, Handel; Hollins; Reverie, Fletcher; Chromatic Fantasy, Thiele; "Evening Bells and Cradle Song," Macfarlane; "Will o' the Wisp," Nevin; "Finlandia," Sibelius.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman gave the following program at Calvary Episcopal Church on the afternoon of Feb. 18: Pastoral Sonata, Op. 83, Rheinberger; Autumn Song, Gretchaninoff; Cradle Song, Gretchaninoff; Prelude on the Chorale "In Thee Is Gladness," Bach; Prelude on the Chorale "O Sacred Head, Once Wounded," Bach; "In Springtime" (Caprice), Kinder; "In the Garden," Goodwin; Overture to "Die Meistersinger," Wagner; Serenade, Schubert; "Liebestraum," Liszt; "Marche Slav," Tschalkowsky.

**Carl F. Mueller, Milwaukee, Wis.**—In his recital at the Grand Avenue Congregational Church the afternoon of Feb. 11 Mr. Mueller played: Concert Overture in E flat, Faulkes; Pastoral Souvenir, Diggle; Chorale in A minor, Franck; "In Moonlight," Kinder; "The Magic Harp," Meale; "Harmonies du Soir," Karg-Elert.

Mr. Mueller gave this program Jan. 28 at the Scottish Rite Cathedral: Concert Overture in A, Maitland; "O Dry Those Tears," Del Riego-Lucas; Variations on Pleyel's Hymn, Charles W. Gerrish; "Arlieuquin," Gordon Bach Nevin; Andante Cantabile from Fourth Symphony, Widor; Chorale and Minuet Gothique from "Suite Gothique," Boellmann; "Jubilant Amen," Kinder.

**Harold F. Schwab, Boston, Mass.**—Mr. Schwab, of the class of 1922, gave the following program in a recital at Jordan Hall, New England Conservatory of Music, Feb. 8: Concert Piece in C minor, Thiele; Third Trio Sonata in D minor (Adagio e dolce and Presto), Bach; Symphony No. 1, in G minor, Lemaire; Two Short Sketches ("Matins" and Evensong), Faulkes; Prelude and Fugue in E flat major, Saint-Saens; Symphony No. 4 (Menuet), Vienne; Sonata No. 1, in F minor (Andante Recitativo and Allegro Assai Vivace), Mendelssohn.

**John Winter Thompson, Galesburg, Ill.**—In a recital Feb. 6 at the First Methodist Church of Farmington, Ill., Mr. Thompson of Knox College played: Toccata and Fugue in D minor, Bach; "A Song of Sorrow," Gordon B. Nevin; "A Song of Consolation," Cole; Romance in A flat (Dedicated to Mr. Thompson), Hugo Goodwin; Cantilena, G. W. Stebbins; Romance, John Winter Thompson; Funeral March and Seraphic Song, Guilman; Cantilena (Dedicated to Mr. Thompson), Carl McKinley; Meditation, Sturges; Concert Variations, Bonnet.

At Central Church, Galesburg, Feb. 9, Professor Thompson played this program: Sonata in A major (First movement), Mendelssohn; "The Death of Ase," Grieg; Cantilena, G. W. Stebbins; Romance, Thompson; Finale (First Organ Symphony), Vienne; Andante Cantabile (Fifth Symphony), Tschalkowsky.

**Ernest Prang Stamm, St. Louis, Mo.**—Mr. Stamm is giving weekly vespere recitals on Thursday at the Second Presbyterian Church, on the new Hillgreen, Lane & Co. four-manual organ, and recent programs have included these:

Feb. 1—Concert Overture in E flat, Faulkes; Sketches of the City, Nevin; Berceuse, Read; "Christmas in Sicily," Yon; Barcarole, Diggle; "Grand Choeur," Rogers.

Feb. 8—Rhapsody, Silver; Pastoral, Franck; "Pledge Heroique," Franck; "A Shepherd's Tale," Gillette; "Evening Chimes," Wheelton; Serenata, Moszkowski; Pilgrims' Chorus, Wagner.

Feb. 15—Third Sonata in E, Becker; Russian Boatmen's Song on the River Volga, arranged by Eddy; Andantino, Lemaire; Fountain Reverie, Fletcher; "Grand Choeur Dialogue," Gigout.

**Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.**—Professor Stiven's program at the University of Illinois Auditorium Feb. 18 was as follows: "Marche Triomphale," Dubois; "In Paradisum," Dubois; Chorale No. 2 in B minor, Franck; "Danse des Mirlitons," Tschalkowsky; "The Question" and "The Answer," Wolstenholme; "Con Grazia," George W. Andrews; "Meditation a Sainte Clotilde," James.

**Walter Peck Stanley, New York City.**—Mr. Stanley gave this program Sunday afternoon, Jan. 28, at the Brooklyn Institute of Arts and Sciences: Gothic Suite, Boellmann; "Epithalamium," Woodman; "Song of India," Rimsky-Korsakoff; Grand March from "Rienzi," Wagner; Andante, from Symphony No. 6, Tschalkowsky; Toccata from Fifth Symphony, Widor.

**George L. Nichols, Chicago**—Mr. Nichols gives a brief recital every Wednesday evening during Lent preceding a sermon at the Wellington Avenue Congregational Church. His February selections included: Fantasia and Pastoral from Sonata in D flat, Rheinberger; "St. Anne" Fugue in E flat, Bach; Second Romance in D flat, Lemaire; Intermezzo (MS), George Leland Nichols; "Finlandia," Sibelius; "Romance sans Paroles," Bonnet; Toccata in G, Dubois.

In March he will play: March 7—"Doric" Toccata in D minor, Bach; Intermezzo, Dethier; Fire Music from "Die Walküre," Wagner.

March 14—Triumphant March from "Sigurd Jorsalfar," Grieg; "May Night," Palmgren; Finale, Second Symphony, Widor.

March 21—Prelude in B minor, Bach;



Scherzo in G minor, Bossi; "Gethsemane," Malling.

**Guy C. Filkins, Detroit, Mich.**—A novel program consisting of works by Detroit composers was given by Mr. Filkins at the Central Methodist Church Feb. 23, as follows: Festival March, L. L. Renwick; "Elegy" (First public performance), A. B. Tyler; Spring Song, F. L. York; "Song of the Canyon," William Fishwick; Allegretto, Thomas Chivers; "Vox Angelica," C. W. Henrich; Capriccio, J. L. Edwards; Triumphant March, F. Wrigley.

The final recital of the series by Mr. Filkins will be as follows: Prelude in C sharp minor, Rachmaninoff; Minuet in G, Beethoven; "By the Waters of Babylon," Stoughton; Rhapsody, Silver; Largo ("New World" Symphony), Dvorak; "La Concertina," Yon; "Cathedral Shadows," Mason; "Pilgrims' Chorus," ("Tannhäuser"), Wagner.

**Miss Bertha Kleckner, Sioux City, Iowa**—Miss Kleckner gave one of a series of recitals by members of the Western Iowa chapter, A. G. O., in the First Congregational Church of Sioux City Sunday afternoon, Feb. 11. Her program included: "Entrée du Cortège," Dubois; "Benediction Nuptiale," Dubois; Prelude in B minor, Bach; Sonata in E minor, Rogers; Cradle Song, Gretcheninoff; Spring Song, Lemare; Cantilena, McKinley; "A Song of the Night," Wilkes; "Exultate Deo," Loud.

**Earl P. Morgan, Milwaukee, Wis.**—Mr. Morgan gave the following program in a recital under the auspices of the Wisconsin chapter, A. G. O., at St. Paul's Episcopal Church on the afternoon of Feb. 18: "Grand Piece Symphonique," Franck; Scherzo in E major, Gigout; "Shepherd's Song" (From "Les Heures Bourguignonnes"), Georges Jacob; "Chant Pastoral," Dubois; "Romance sans Paroles," Bonnet; Pastorale (First Symphony), Vienne; Allegro Vivace (Fifth Symphony), Widor.

Mr. Morgan is giving recitals at 4:45 p. m. every Monday in Lent. His February programs were:

Feb. 19—"Fantasietta avec Variations," Dubois; Pastorale, Foote; Prelude, Fugue and Variation, Franck; "Priore," Jongen; Revery (D flat), Bonnet; Finale (First Symphony), Vienne.

Feb. 26—Chorale in E major, Franck; "Ronde Française," Boellmann; Pastorale in A minor, Vienne; Cantabile (Seventh Sonata), Guilman; "Benediction Nuptiale," Saint-Saens; Allegro (First Symphony), Maquaire.

**Carl Rupprecht, Chicago**—Mr. Rupprecht gave this program at the University of Illinois Auditorium Jan. 28: Sonata, No. 2, James H. Rogers; Larghetto, Wesley; Fugue in C, Buxtehude; Concert Variations on "America," Flagler; "Meditation Serieuse," Rupprecht; "Romance sans Paroles," Bonnet; Concert Study No. 2 (For the pedals), Yon.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—In his semi-monthly recital at Trinity Episcopal Church Feb. 4 in the evening Mr. Becker played: "Echoes of Spring," Friml; "Hymn of Glory," Yon; Andante from Symphony 5, Tchaikovsky; Prelude and Fugue in D major, Bach; "Kamennoi-Ostrow," Rubinstein.

The program for his lecture-recital at Reed College Feb. 13 follows: "Sortie Solennelle," Rene Louis Becker; "Indian Summer Idyl," Edgar Belmont Smith; "The Minster Bells," Herbert Arthur Wheelton; "Nightingale and the Rose," Saint-Saens; "Les Preludes" (Arranged by Edwin Grasse), Liszt.

**Charles M. Courboin, Philadelphia**—In his recital at Wesley M. E. Church, Minneapolis, Feb. 14, Mr. Courboin played: Concert Overture, Maitland; Serenade, Grasse; Allegretto, de Boeck; Passacaglia, Bach; "Invocation," Mailly; Chorale No. 3, Franck; Sketch No. 4, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "Marche Heroique," Saint-Saens.

**J. M. Spaulding, San Bernardino, Cal.**—In a recital on the Pearl Harris Swing memorial organ in the First Congregational Church Jan. 29 Mr. Spaulding played: Theme Variations and Finale, Guilman; Nocturne, Op. 37, No. 2, Chopin; "Dawn," Cyril Jenkins; Andante in A, Lemare; "Sonata Romantica," Yon.

**Fred Faassen, Zion, Ill.**—Mr. Faassen has played as follows at Shiloh Tabernacle:

Jan. 28—"Will o' the Wisp," Nevin; Communion in G, Batiste; Sortie in F major, Rogers; Fantasia, Dubois; "Twilight," Friml; Allegretto, Foote; Nocturnette, d'Evy; Festival March, Teilman.

Feb. 11—"Lamentation," Guilman; Humoreske, Dvorak; "Finlandia," Sibelius; Meditation in C, West; "One Sweetly Solenn Thought," Ambrose; Finale, Sheppard.

**A. E. Rahe, Galveston, Texas.**—The first of a series of recitals at St. Mary's Cathedral was held Sunday evening, Jan. 21, with Anthony E. Rahe, organist and director of the choir, in charge, assisted by his choir. The following organ program was rendered: Grand Offertory No. 1, Batiste; "Piece Heroique," Cesar Franck; "L'Organo Primitivo," Yon; "Tanglewood Tales" No. 1, R. S. Stoughton; Arabesque, Seely; Rondo, Stravinsky; Toccata, Dubois.

**Frederic Hodges, Johnstown, N. Y.**—The following music was played by Mr. Hodges at the fifteen-minute recitals preceding the Sunday evening service at the M. E. Church: Overture to the Occasional Oratorio, Handel; "Evening Chimes," Wheelton; Prelude to "The Deluge," Saint-Saens; St. Ann's Fugue, Bach; "Meditation a Saint Clotilde," James; Sonata in F minor (First Movement), West; Air in G, Bach; Scherzo in E, C. Hartford Lloyd; Fugue in D minor (The Giant), Bach; "The Angelus," Massenet; Prelude and Fugue in G, Mendelssohn; Selection, "Hymn of Praise," Mendelssohn; Grand Chorus in D, Guilman;

"At Evening," Dudley Buck; Wedding March, Buck.

**Lorenzo Pratt Oviatt, St. Augustine, Fla.**—In a twilight musical at the Memorial Presbyterian Church, Feb. 4, Mr. Oviatt was assisted by Lena Reynolds Prince, mezzo-soprano, and Mary Scott Moore, violinist. The organ selections were: Fugue in G minor, Bach; Gavotte, Gluck-Brahms; "Twilight," Gesek; "On the Mount," Frysinger; Sortie, Ropartz.

Mr. Oviatt gave a program, with the assistance of Lena Reynolds Prince, mezzo-soprano, and Louis Motto, cellist, at his twilight musical Feb. 11, playing as follows on the organ: Sonata in E minor, Rheinberger; "Solitude," Cyril Scott; "Japanese Sunset," Deppen; "Nola," Arndt; Theme and Variations, Faulkes; "Epithalame," MacMaster.

**Russell H. Miles, Urbana, Ill.**—In his recital at the University of Illinois Auditorium Feb. 11 Mr. Miles played: Third Sonata, in C minor (Preludio and Adagio), Guilman; "Lamentation," Moussorgsky; "Grand Choeur" in A, Kinder; "Melancolie," Ornstein; Prelude and Siciliana, Mascagni; Intermezzo, Mascagni; "In the Twilight," Harker.

**Homer P. Whitford, Utica, N. Y.**—In a recital at the First Presbyterian Church of Youngstown, Ohio, Jan. 28, Mr. Whitford offered this program: "Finlandia," Sibelius; "Song of the Breeze," Meale; St. Cecilia Offertory in D, Batiste; Meditation, Sturges; "The Brook," Dethier; Military March, "Pomp and Circumstance," Elgar.

**Hans C. Feil, Kansas City, Mo.**—Recent programs at the Independence Boulevard Christian Church by Mr. Feil included the:

Jan. 21—Sonata No. 1 (request), Guilman; "A Cloister Scene," Mason; "Priore" in F major, Guilman; "Cortege Orientale" (new), Dunn; Vesper Hymn (transcription), Whitney.

Feb. 4—Concert Prelude, D minor, Kramer; "Told by the Camp-Fire," Goodwin; Venetian Idyl, Andrews; Fugue in D, Bach; Oriental Sketch, C minor (request), Bird; Toccata in D minor (request), Gordon B. Nevin.

**Henry H. Freeman, Washington, D. C.**—Mr. Freeman, organist and choirmaster of St. Paul's Episcopal Church, opened the twenty-first season of his Lenten recitals with a program on the new organ the afternoon of Feb. 18, when he played as follows: Prelude in C sharp minor, Op. 16 (arranged for the organ by Harvey B. Gaul), Anton Vodorinski; First Sonata in D major, Albert Lister Peace; Toccata and Fugue in D minor, Bach; "Pavane Favorite" (Louis XIV), Frederic Brissot; Prayer in A flat major, Alfred Hollins; "Eventide," George H. Fairclough; Andante in C major and C minor, Silas.

**Walter Wismar, St. Louis, Mo.**—In connection with the services of dedication of Ebenezer Lutheran Church Mr. Wismar gave a recital on the evening of Feb. 11, as follows: Chorale from Sonata 2, Rogers; Largo, Handel; Minuet in G, Beethoven; "Contrasts," Browne; "Was Gott Tut, Das Ist Wohlethan," Guilman; Evensong, Johnston; Allegretto, Wolstenholme; "Marche Nocturne," Mac Master; Chorale Prelude, "Lobe den Herren," Radecke.

**Allan Bacon, A. A. G. O., San Jose, Cal.**—Mr. Bacon gave this program in a recital at the Methodist Church of Modesto, Cal., Feb. 4: Toccata and Fugue in D minor, Bach; Scherzo, from Sonata in E minor, Rogers; Fantasia on the Hymn "Jerusalem, the Golden," Spark; "L'Arlequin" ("The Clown"), Gordon Balch Nevin; Grand Chorus in D major, Guilman; "Quietude," Read; "In Springtime," Kinder; "In a Chinese Garden," Stoughton; Toccata from Fifth Symphony, Widor.

In a recital to mark the first music week ever held at San Jose Mr. Bacon gave this program, assisted by the A Cappella Choir of the College of the Pacific, at the First Methodist Church Jan. 28: Theme, Arabesques and Fughetta, Van Denman Thompson; Scherzo, from Second Organ Symphony, Vienne; "Les Heures Bourguignonnes" ("Burgundy Hours"), Georges Jacob; Variations on a Scotch Air, Buck; "The Wind Bloweth," Allan Bacon; "L'Arlequin," Nevin; Nocturnette ("Moonlight"), d'Evy; "Marche de Jeanne d'Arc," Dubois.

**Dr. Ray Hastings, Los Angeles, Cal.**—These selections were played at the latest popular recitals at the Auditorium: Prelude to "Lohengrin," Wagner; Good Friday music from "Parsifal," Wagner; Album Leaf, Wagner; Adagio from "Moonlight" Sonata, Beethoven; "Entreaty," Frantz; Canon in D major, Schumann; Cavatina, Raff; Meditation from "Thais," Massenet; Grand Fantasia on "Carmen" (air by Ray Hastings), Bizet; Selection from "Pagliacci," Leoncavallo; "Consolation" No. 1, Liszt; "At Eventide," Astenius; "Consecration," Hastings.

**Paul A. Beymer, Wheeling, W. Va.**—In his nineteenth recital at St. Matthew's Church, played on Sunday afternoon, Feb. 4, Mr. Beymer's numbers were: Processional, Urteaga; "Chanson d'Amour," Henselt; "L'Organo Primitivo," Yon; Festival Toccata, Fletcher; "Dreams," Stoughton; "Mammy," Dett; Nevin; War March from "Rienzi," Wagner.

**Alban W. Cooper, Niagara Falls, N. Y.**—Mr. Cooper gave this program at St. Peter's Church Feb. 22: Organ compositions—Grave and Adagio (Sonata 21), Mendelssohn; "By the Still Waters," Coerne; Fugue in G, Bach; "A Sunset Melody," Vincent; "Eventide," Gaul; Finale, Lemmerz; Transcriptions—Andante (Violin Concerto), Mendelssohn; Meditation ("Thais"), Massenet; Cavatina, Raff; "Liebeslied," Henselt; "O Star of Eve," (Tannhäuser), Wagner; War March, ("Athalie"), Mendelssohn.

**Carl Schoman, Canton, Ohio.**—In a recital at Trinity Lutheran Church Jan. 31

Mr. Schoman played this program: "Marche Funebre et Chant Seraphique," Guilman; "Song of India," Rimsky-Korsakoff; "Hymn to the Sun," Rimsky-Korsakoff; violin, cello and organ, Cantabile from "Samson and Delilah," Saint-Saens, and "Alla Stella Confidente," Roudaud; "Evening Bells and Cradle Song," Macfarlane; Suite, "In India," Stoughton; violin, cello and organ, Andante, Reissiger; "The Magic Harp," Meale; Introduction to Third Act of "Lohengrin," Wagner; Julian Breting, violinist, and Rene Breting, violoncellist, were the assisting artists.

**William C. Young, Philadelphia, Pa.**—Mr. Young gave the following program at a dedicatory recital in the Mount Airy M. E. Church Feb. 1 on an organ of two manuals built by the Reuben Midmer Company: Offertoire in F minor, Batiste; "At Sunset," Sellars; "A Desert Song," Sheppard; Fantasia on Pleyel's Hymn, Burnap; Scherzo in D minor, Federlein; Fantasia on Church Chimes, Harris; "Will o' the Wisp," Nevin; Overture to "Stradella," Flotow; "The Holy Night," Buck; "Thanksgiving" (Pastoral Suite), Demarest.

**Clarence Eddy, Chicago**—Mr. Eddy gave this program in a recital at the First Congregational Church of Mansfield, Ohio, Feb. 5 under the auspices of the Civic Music League of Mansfield: "Hymn of Glory," Yon; "Ave Maria" No. 2, Bossi; Prelude and Fugue in A minor, Burnap; "Contrasts," J. Lewis Browne; "Cantilena," Carl McKinley; Sonata in A minor, Borowski; "Afterglow," Groton; "Bohemian," Woelstenholme; Melody, Charles G. Dawes; Concert Variations, Bonnet.

**Tom Grierson, Rochester, N. Y.**—In connection with a reception to the retiring pastor of the Brick Presbyterian Church, Dr. William R. Taylor, who closed a pastorate of thirty-five years, Mr. Grierson gave a recital in the church Feb. 16, playing these compositions: "Neptune March," Stoughton; Cantilene, Holloway; "The Brook," de Boisdeffre; Overture to "Tannhäuser," Wagner.

**Ernest Dawson Leach, Scranton, Pa.**—Mr. Leach played the following program in a recital under the auspices of the Northeastern Pennsylvania chapter, A. G. O., at the Church of the Good Shepherd Jan. 25: Andante and Allegro, Bach; "Chanson d'Espoir," Meale; Andantino in D flat, Wetton; Third Sonata, Mendelssohn; "Lamentation," Guilman; Scherzo-Pastorale, Federlein; Evening Song, Bairstow; "Evening Bells and Cradle Song," Macfarlane; "Jubilate Deo," Silver.

**Samuel A. Baldwin, New York City.**—Among Professor Baldwin's programs at the City College in February were these:

Feb. 14—Suite in E minor, Borowski; Chorale Prelude "O Man, Bemoan Thy Fearful Sins," Bach; Concert Prelude and Fugue, Faulkes; "In Wintertime," Andrews; Nocturne, Grieg; "Lamentation,"

Gullmant; "Ave Maria," Schubert; Toccata, Op. 7, No. 3, Barle.

Feb. 18—Sonata in D minor, Mendelssohn; "Love's Dream," Lemare; Passacaglia in C minor, Bach; "Sunset Shadows," George W. Andrews; "Elegie," Massenet; Prelude in C sharp minor, Rachmaninoff; Prize Song, "The Master Singers," Wagner; Overture, "Oberon," Weber.

Feb. 21—Prelude in E minor, Bach; Benedictus and Pastoral, Reger; Sonata No. 1, in D minor, Guilman; Indian Summer Idyl, Edgar Belmont Smith; "La Concertina," Yon; Scherzo in G minor, Bossi; Fountain Reverie, Fletcher; Wall-halla Scene, "The Rhinegold," Wagner.

Feb. 25—Allegro from Sonata, Op. 74, Karg-Elert; "Ave Maria" (No. 2), Bossi; Toccata and Fugue in D minor, Bach; "Romance sans Paroles" and "Elves," Bonnet; "The Call of Spring," Hailing; "Weeping, Mourning, Fearing, Trembling," Liszt; Meditation from "Thais," Massenet; "Pomp and Circumstance," Op. 39, No. 1, Elgar.

**Roy R. Shrewsbury, Exeter, N. H.**—In his recitals at the Phillips Church, Mr. Shrewsbury, organist and musical director at Phillips Exeter Academy, has given these programs recently:

Jan. 28—"Grand Choeur" in G minor, Guilman; "Berceuse Bretonne," Milligan; Adagio (Sonata Romantica), Yon; Offertoire in D flat, Salome; "Within a Chinese Garden," Stoughton; Rameses II. (Egyptian Suite), Stoughton.

Feb. 4—Fantasia in G minor, Bach; "At Evening," Buck; Scene from an Imaginary Ballet, Coleridge-Taylor; Madrigal, Vienne; Tavanay (Concert Minuet), Vincent.

Feb. 11—Russian composers: March of Victory, Moussorgsky; Andante espressivo, Glazounoff; Meditation, in B minor, Gretcheninoff; Meditation-Elegie (Suite in E minor), Borowski; "Ronde des Princesses," Stravinsky; Andante Cantabile (Quartet in B flat), Tchaikovsky; "Kieff Processional," Moussorgsky.

**Lester W. Groom, Chicago**—Mr. Groom gave the following program at a recital at St. Peter's Episcopal Church Feb. 4: "Marche Pontificale" (First Symphony), Widor; Serenade (From Rustic Wedding Symphony, Goldmark; Minuet (From Suite No. 4 for Orchestra), Bach; Prelude and Fugue in D flat, L. W. Groom.

**Frank H. Warner, Bronxville, N. Y.**—Mr. Warner gave this program at a recital the afternoon of Jan. 21 in Christ Church: Prelude to "Lohengrin," Wagner; Violin and Organ, Adagio, Ries; "An Elizabethan Idyll," Noble; Violin and Organ, "Canto Amoroso," Sammartini; Andante Religioso, Parker.

**Virginia C. Cox, Pasadena, Cal.**—Miss Cox was featured in the following program at the Raymond Theater during the week of Jan. 22: Triumphant March, "Aida," Verdi; Meditation, "Thais," Massenet; Album Leaf, Wagner; Love Song, Cadman; Caprice Heroic, Hastings.

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## THE DIAPASON

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CHICAGO, MARCH 1, 1923.

### THE RIGHT CHURCH MUSIC

A great amount of common sense is crowded into a pamphlet entitled "A Defense of Classic Church Music," written by Richard L. Cannon and published by the Methodist Book Concern. The best thing about it is that, being issued by the official branch of a great church, the pamphlet is certain of attention in circles where such attention is required. To organists many of its arguments are merely a restatement of axioms. But when one considers how many people in churches come forward time and time again with the old plea that they shudder at the thought of music by "paid musicians" in the service, it is easy to see wherein a dissertation which states the matter simply and convincingly, and from the standpoint of the church, and not from that of the organist, is valuable.

We have always rather questioned the sincerity of the good souls who told us of the pain it gave them to think in hearing the music in a service that those who provided it were mere mercenaries, paid for the service. We never could quite see why they were not always cognizant in hearing a splendid sermon of the fact that the minister received a salary for his work. We have the audacity to believe that if these worshippers would listen to the music with the same reverence which they expect of the singers, they would forget all about the price. We never could become convinced that the Almighty preferred poor music, because it was rendered free of cost. That congregational singing is the highest form of musical worship we believe firmly, but to enhance and supplement it with the leadership of a great organ and an expensive choir, provided that the choir is made up of people reverent and in sympathy with the service, could not displease the One to Whom our songs are raised.

Therefore, it is pleasing to see our thoughts put so well by this writer, who, at the same time, quotes such authorities as Martin Luther, an apostle of church music whose work in this regard is not recognized fully because he performed his service to religious music in another language than the English.

For the benefit of our readers we present the following from the pamphlet, with the suggestion that it be preserved for use when the question of church music policy may come up:

The disposition of our churches to curtail the usefulness of the choir, limit its power for good and finally to dispense with its services altogether when expenses are to be reduced should be strongly condemned. When the music committee of any church desires to cut down the appropriation, let the choir-master call attention to these words of Martin Luther: "I have always loved music, and I would not give away for a great deal the little I know. Music is a discipline. It makes men sweeter, more virtuous and wiser. One can be sure of finding the germs of a goodly number of virtues in the hearts of those who have a taste for music, but those who have no taste for it I value as a stick or stone. I contend, and declare it, without shame, that, after theology, there is no art comparable to music. When natural music is perfected by art, we see as far as we are able the

great and perfect wisdom of God in his fine work of music."

Have the best trained choir your money will command. Give to your congregations the harmonies of the old masters, and let the people join in singing amid the peals of the organ, those grand old hymns. "Nearer, My God, to Thee," "Rock of Ages," "Jesus, Lover of My Soul," "Abide With Me," etc. Add to this a live, progressive and God-like ministry and you will have a church whose mission is not a failure, and where men and women will come to drink in that larger life, eternal in the heavens.

Why object to classic church music? Is it because most trained or professional singers are believed to be worldly? How do you know it? Is the banker, merchant or professional man any better because he gives to the church when he is not a member, than the professional singer or organist who gives his service very often for small pay?

Why oppose the introduction of paid singers into our churches, provided they are men and women of Christian principles or of good moral character? Your answer is: "I am opposed to paying persons (or professionals, you can put it) for singing God's praise." You forget that these persons have devoted years to this accomplishment, which has cost them time and money. Suppose they are professionals; they adopt this mode of earning their living, just the same as a mechanic, lawyer, minister or physician. You might as well say, because the minister preaches the word of God, he should do it gratis.

The rendition of the oratorios of the masters and the classic music of our modern writers are bringing mankind to a closer union with God, as revealed by these works of sacred melody.

Here is an eloquent and unanswerable plea for church music of the best kind and as a most valuable factor in the advancement of religion. But, after all, the strongest argument in favor of any kind of music in the church is the sincerity, the spirit, the musicianship with which it is rendered. If we all devote ourselves to the advancement of such music as Martin Luther had in mind, we shall present one of the most potent arguments in its behalf.

DR. JAMES S. STONE.

In many of our cities we have active and influential patrons of the organ. Those to whom we most often refer are men possessed of wealth and a love of music, who are generous with their money and their influence, and who accomplish most valuable results—such men as the late John Wanamaker. Then there are those like Dr. William P. Merrill of the Brick Church in New York, who occupy pulpits and because of their knowledge of music and a true interest in its aid to the church have promoted it consistently and effectively. What some such men have done in the past was aptly illustrated by N. Lindsay Norden, as set forth in this issue of The Diapason, when at the Second Presbyterian Church of Philadelphia he put on an entire musical service of works by clergymen. Still another class consists of men whose love for the best in church music and whose recognition of it, sympathetic interest in that part of the service and determination to help it to be on the highest level have made the rough places plain for many a man concerned with doing his part at the organ bench.

To this last class belongs Dr. James S. Stone, who has just retired as rector of St. James' Episcopal Church, Chicago. Dr. Stone has always granted music ungrudgingly its place in the worship and has done his part to maintain the reputation of St. James' Church for good music. St. James' has always been open to the organists of the city and country and its organ has been at their disposal for services and recitals.

It is fitting that we should voice in these few words the appreciation of the organists of Chicago and of the country for the generous support which for so long a period has been given to them by Dr. Stone and to wish him Godspeed on his world tour, which follows his years of service.

Papers which have appeared recently in The Diapason are being made the subjects of discussion at meetings of chapters of the American Guild of Organists, especially in western states. This is an encouraging sign. Thus the fine address before the New England chapter by B. M. Davison, a prominent Boston publisher, was read at Tulsa, Okla., and discussed in detail and the paper of Dr. Carl on the concert organist was read at Dallas and made the subject of the evening. The radio and the airship have brought us

## The Free Lance

By HAMILTON C. MACDOUGALL

As I write these paragraphs in my lodgings at Keswich, where Robert Southey, the poet, lived for forty years and where his body lies in the old churchyard at Crosthwaite Parish Church, I look across the hills to the snow-crowned peak of Helvellyn. Sinister and forbidding is the prospect and remote from all human interests. Yet Helvellyn, although only a trifle over 3,200 feet in height, is a climb to test the strength and endurance of any ordinary climber. I could easily rhapsodize over this wonderful mountain-and-lake-country, but will forbear.

It has lately been a matter for surprise to me that in so many of even the great, the really important organs of England, the player is shut up in the case. How can he hear himself play! He cannot, and his art suffers in consequence. Of course, detached consoles are met with (as in St. Michael's, Cornhill, where Dr. Darke is organist), but as I never fail to enter a church if the door is open and service is not on, I have been in a good many organ lofts and my experience is rather wide.

The expense of a console removed from the organ itself often operates against the arrangement.

It is probably true that the American enthusiasm for a detached and movable console has carried us too far sometimes; on the other hand, many a man has been made to hear himself as others hear him, and his playing has benefited.

It is curious how near geographically France and England are and how far apart artistically. The English are interested in Cesar Franck and Widor, but they complain that the French play no English organ music. Dupre, for example, was subjected to criticism because his program in England included no compositions by British composers. It is probable that the French think "perfidious Albion" unmusical.

Or take Great Britain and the United States: How many British recitalists ever, leaving out of the question the ordinary church organists, know or care about music written on the other side of the ocean?

There's a reason. You can't make me believe that British players would find American music too dull or too poor or too unoriginal if they could have it brought to their notice. Suppose I recommend to an English player

closer together, but the printed word does not lose its power and here we have a fine example of how a medium such as The Diapason can add to its usefulness by carrying nearly across the continent the benefits enjoyed by those in one city to the organists in another far away.

Thieves posing as organ repair men have been entering a number of churches, according to reports from towns in Pennsylvania. Their method seems to be to obtain keys to churches or admittance to the organ and to the basement on the pretext that they have been sent to repair the organ. Apparently it is always plausible to say that the organ requires repairs. Moral to churches: Keep the organ in repair and, further, never hire or admit repair men, thieves or tinnies, who claim they can make repairs, unless you have positive knowledge that they know their business. One of the banes of the organ business today is the harm done by various ignorant, unskilled men who pose as organ tuners.

One of our readers in England writes humorously, rather facetiously: "I see that you are well away with large organs over there. Might I suggest a small villa in some of 'em for a tuner's residence? Also a wireless set from the tuner to the assistant at the keys."

er Jones' "Overture Pittoresque in X minor" and get him interested; can he get a look at it? No! No English dealer keeps American organ music, and if trade relations impel him to stock a copy or two of an American piece, he will not push it, because he can make more money on his own publications. I therefore see little hope that the situation will change for the better so far as we are concerned.

We all know American players who could successfully introduce American compositions into England and France, so far as technical and interpretative skill could carry them. There are, however, two things to be said about such a recital tour by an American player: (1) His fee would never exceed £50 (about \$235), and (2) he probably would not play American compositions! This last leads to melancholy reflections, and the train of thought must not be pursued.

Let us turn the subject about, end for end, and ask if Americans are as familiar with British music as its merits might well suggest. Take British orchestral music into account: How many of us know anything by Elgar beyond the Enigma variations? What about Arnold Bax, John Ireland, Yorke Bowen, Arthur Bliss, Granville Bantock, Holst, Eugene Goossens? Do we know or care to know anything about them, or about their music?

Who circulated the report that the English are an unmusical nation?

The Briton is a hard person to move and he goes on his placid way, saying to himself: "Well, if they think I'm unmusical, who cares? I don't."

On Nov. 11, 1918, we imagined an artistic entente between France, Great Britain and the United States as possible, even probable.

I exclaim: Alas! and Eheu, though not quite sure what "Eheu" means—the entente does not exist.

### E. A. Kraft Plays in Many Cities.

Edwin Arthur Kraft, F. A. G. O., the Cleveland organist, has had a busy winter, with recitals and other duties at home and engagements at a distance from Cleveland. As an example of his activities may be mentioned that he gave recitals in January at the following places:

Cincinnati, O.—East High School (Guild recital).

Williamsport, Pa.—High school.

Bucyrus, Ohio.—Lutheran Church.

Cattaraugus, N. Y.—M. E. Church.

Medina, Ohio.—Congregational Church.

In February he was engaged for recitals at Christ Church, Dayton, Ohio; the Presbyterian Church, Warren, Ohio, and St. John's Episcopal Church, Youngstown, Ohio.

### Presents "Pilgrim's Progress."

A series of recitals is being given at St. Andrew's Presbyterian Church of Truro, N. S., by H. W. Sparrow, A. R. C. O., presenting Ernest Austin's "Pilgrim's Progress." Two parts of this great work for the organ are being played on each of four Sundays in February and the first two Sundays in March. Each recital begins immediately after the evening service. Each evening a brief summary of the parts to be played is given, with lantern slides. This is the first performance of the entire "Pilgrim's Progress" in Canada.

### THE VIERNE FUND.

New York City, Feb. 20, 1923.—Edward Shippen Barnes and Lynnwood Farnam beg to acknowledge most gratefully the following contributions received for the fund for the assistance of Louis Vierne since the publication of the last list of contributors:

Miss Isabella Smith, \$10.00.  
Mrs. George Plasse, \$10.00.  
Miss M. A. Coale, \$20.00.  
George B. Stevens, \$5.00.  
Anonymous, \$10.00.  
Professor H. B. Jepson, \$10.00.  
E. E. Truette, \$10.00.  
Edwin W. Breyer, \$5.00.  
Richard Kountz, \$10.00.  
Rev. A. Prescott Hiller, \$5.00.  
E. F. Osborn, \$20.00.  
Paul Watkins, \$25.00.  
Dr. Latham True, \$10.00.

Certain other contributions, known to be forthcoming, must unfortunately be listed in next month's list. Messrs. Bonnet and Dupre have given or are planning concerts for the benefit of M. Vierne. We are highly grateful to these gentlemen for their help.

EDWARD SHIPPEN BARNES,  
222 East 17th Street, New York City.





Gallery Organ in the Second Presbyterian Church, St. Louis, Mo., recently installed by **Hillgreen, Lane & Company** of Alliance, Ohio.

### Other recent Organ installations are:

St. Paul's Lutheran Church, Corry, Pa.

First Berean Reformed Church, Muskegon, Mich.

Church of Latter Day Saints, Kalihi, Hawaii

Mrs. Blankenship's Residence, Dallas, Texas

Plaza Theatre, Sandusky, Ohio

First Baptist Church, Altus, Okla.

Methodist Church, Cameron, Texas

Central Reformed Church, Grand Rapids, Mich.

First Presbyterian Church, Jacksboro, Texas

Texas Woman's College, Ft. Worth, Texas

College of Music, Cincinnati, Ohio

Chapel of Wittenberg College, Springfield, O.

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Alliance, Ohio

# A Few of My Radio Experiences, Broadcasting the Organ

By CHARLES A. S. HELDON, Jr.

One of the most interesting things in the world today is the radio, with its marvelous developments. Day by day, in every way, broadcasting the organ is growing better and better, except in the sixteen-foot gedeckts.

About a year ago the Atlanta Journal installed a broadcasting station on the top floor of its building, and in two weeks had installed microphones in the First Presbyterian Church, four miles away, transmitting the signals through telephone cable pairs to the station, so as to broadcast the services of the church, and it met with more or less success. Several flaws had to be overcome, such as inductance of telephone conversations from other cable pairs, which when amplified at the station were broadcast along with the sermon and music.

The same process was carried out with the municipal organ recitals by the Atlanta Constitution, which broadcasts the regular Sunday afternoon recitals through the station on the top floor of its building.

There is a great deal to tell, but not at this time, including the many experiments performed after midnight, trying to find the best way to collect the organ tones, so scattered, throughout the different sections of the instrument. At one time I thought that I would be compelled to join the switch throwers' union, as the organ bench looked like an electric light plant control, with a board covered with knife switches and wires, which would bring into the line the different sections of the organ. For instance, one microphone in front of the choir, one for solo, great, choir, echo, chimes, harp, four in series for the voices in the choir, and four in series on the pulpit for the minister, each controlled by a separate switch or combination of switches. As we would proceed with the service it was my job to keep busy the microphones nearest the production—when using the swell alone, the swell switch; if swell and choir, then swell and choir switch in series; when time for the choir to sing, then choir gallery switch; when the minister's time came, the pulpit switch, cutting out all others, or there would not be any transmission, incidentally trying to play the organ and conduct the choir. It worked beautifully, with a nice snap in the radio receivers every time a switch was changed.

But now, thanks to the untiring and efficient engineers, who labored day and night, only one microphone is used to transmit the service. It rests on the pulpit for services and on the console directly in front of me for lectures and recitals, and when I speak it is only in a conversational tone of voice, and all I have to work is one switch and a small rheostat to control the amplification of the tubes.

Besides recitals, it has been my pleasure to give weekly lectures from the church every Saturday at 7 p. m. on the "Organ, Its History and Development," explaining its mechanism, operation, purpose and tonal qualities, demonstrating as we proceed.

It has been a great source of satisfaction to have even little children call up on the telephone after one of these discourses and give results received on home-made sets of the different stops and combinations, and the interest manifested. One boy, 8 years old, named practically every stop demonstrated one evening, and got correctly several combinations.

The method used was to see if your radio would receive certain tone colors, individual stops and combinations. I used snatches of compositions and improvised, naming the stops used, after sounding them separately.

The interest was simply great. I received letters from radio fans who had never cared for the organ, who are now organ fans as well as radio fans. I have had people come to the Auditorium recitals for the first time after one of these demonstrating lectures,

and learn to love the organ. So I feel that the radio is becoming a factor in the organ world.

A few results of the transmitting of organ through radio:

Strings—Sound like an accordion.

Diapasons—True to type.

Futes—Not exactly true, more like the violin, but lovely with good valve tremolo.

Reeds—Very orchestral. French horn and orchestral oboe fine. Tuba with swell shades open rather harsh; closed fine.

Piccolo—Lost in top octave; mixtures fine.

Pedal—Sixteen-foot diapason and bourdon will not record lowest octave at all. Contra viole, violone, trombone, tuba profunda all fine. Bombarda and magnatone, thirty-two-foot sound like drums.

Chimes and harp and all percussions ideal.

A combination of gross flôte, gross gamba and celeste, orchestral oboe, French horn and tremolo makes a most beautiful solo color, and the swell shading is most effective, accompanied by diapason in manual and trombone in the pedals. It is wise in broadcasting the organ to keep eight-foot tone in the pedal through couplers.

As to the extent of the far-reaching good of the radio services, I could not give an adequate expression of the vast good it is doing, to say nothing of the conversions in various portions of our southland reported to our pastor, Dr. J. Sprole Lyons, who is the ablest, most aggressive spiritual leader among the ministers of Atlanta. He is always on the alert to avail himself of any opportunity of modern science which brings not only good to his own congregation, but lasting good to shut-ins and those who are denied the privilege of good preaching and music.

## Fairclough's New Organ Opened.

The Skinner four-manual built for the Church of St. John the Evangelist, St. Paul, of which George H. Fairclough is organist and choirmaster, was dedicated with a fine series of recitals and services which were begun Jan. 28. On Feb. 6 Mr. Fairclough gave a recital the program of which was: Concert Overture in C minor, Hollins; Chorale Prelude ("O Sacred Head, once Wounded"), Bach; Fugue in E flat (St. Ann's), Bach; Serenade, Schubert; Rondo ("Soeur Monique"), Couperin; Chorale in A minor, Cesar

Franck; "The Bells of St. Anne de Beaupre," Russell; Sonata No. 2 (Adagio—Scherzo in Modo Pastorale), Rogers; Festival Toccata, Fletcher. Other recitals are scheduled to continue until April. On Feb. 11 Chandler Goldthwaite gave a program. Feb.

18 Stanley R. Avery of St. Mark's Church at Minneapolis was heard. Other visiting organists will give special recitals and there is a recital every Thursday afternoon in Lent. The Diapason published the specification of the organ in the July, 1922, issue.

PIETRO YON played an Italian program for the first of the 1923 series of International recitals on the Kimball Hall Organ, February 20, scoring a personal triumph as in his previous recitals on the same instrument. As in other years also, and as did Chas. M. Courboin following his A. G. O. recital on the new Kimball in Westminster Presbyterian Church, St. Louis, February 7, Mr. Yon paid the highest tribute to the tone, response and other admirable qualities of his instrument. He remained over another day to utilize it for phonograph records of a number of his compositions.

ERIC DELAMARTER will play the second program of the series on March 20, having selected the following program of French composers.

"Pange lingua".....	Boely (1563-1633)
Fugue on the "Kyrie".....	Couperin (1631-1707)
"Ave Maris Stella".....	Titelouse (1785-1858)
"Dreams" (Sonata VII).....	Guilmant
Fugue in D Major.....	
Prelude, Fugue and Variation.....	Franck
Fantasia, Opus 101.....	Saint-Saens
Symphonie Romane.....	Widor
Finale.....	
Symphonie III.....	Vierne
Intermezzo.....	
Poeme tcheque.....	Bonnet

JOHN DOANE is to play the program of British music on April 3, HUGH PORTER the American program on April 17, and WILHELM MIDDELSCHULTE the final recital of the series on April 24. Kimball Hall and this concert series are under the management of **Joseph Schwickerath**, to whom inquiries should be addressed. For information on Kimball Organs, address

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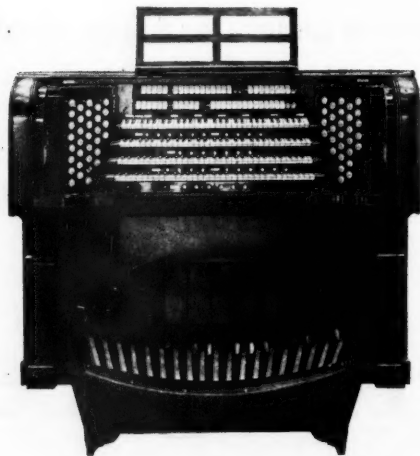
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Faith Presbyterian Church on West Forty-eighth street, New York City, has the distinction of having an organist who has served in that capacity for fifty years. George Bentz started his career as organist in his boyhood days, in August, 1873. At that time Faith Church was a newly formed branch of West Presbyterian Church in Forty-second street, where the Aeolian building now stands. Dr. Thomas Hastings, son of Dr. Hastings, the famous American hymnologist, was pastor of West Church and P. A. Schaefer was organist. Miss Henrietta Beebe was one of the soloists. These persons were a source of inspiration to young Bentz and as he continued, Faith Church grew and prospered until it could give him a two-manual organ to play.

Associated with Mr. Bentz in the music of the young church as precentors were E. Francis Hyde, Fenwick A. Fulton and Dr. Myers. Dr. James H. Hoadley was pastor of the church and his reminiscences are the source of this narrative.

Today Faith Church, under the pastorate of the Rev. John A. Erickson, continues in its work, and George Bentz continues as organist on the same two-manual organ. This, to him, is truly his life work—his is a rare example of loyalty, fidelity and sacrifice. The church will have a new organ for him in the near future, as a

fund for this purpose is growing slowly but surely. A crowning feature to his fifty years of service will be a new and up-to-date instrument in place of the old and worn-out one upon which he plays at present.

## Tour of Europe, With Study.

George M. Thompson, for some time organist of the Palm Theater at Rockford, Ill., but who leaves there to accept the post of instructor in organ and theory at Greensboro State College, Greensboro, N. C., is planning a novel European tour for music students this summer. All the details and sailing dates have not been determined, but Mr. Thompson's plan is to make the entire tour, including five weeks in Paris, cost well below \$1,000. The living and travel arrangements are in the hands of the Temple Tours of Boston. As most of the great Paris organists are in residence during the summer Mr. Thompson believes that this is an opportunity for American organists to combine a period of study with delightful travel. He has assurances that Joseph Bonnet, with whom he expects to study, will be in Paris all the time the party will be there. Mr. Thompson plans to limit his party to twelve persons and the entire tour is to occupy three months.

St. John's Lutheran Church at Neillsville, Wis., has ordered a two-manual organ of the Reuter Organ Company, Lawrence, Kan. An addition to the church will be built to make room for the instrument.

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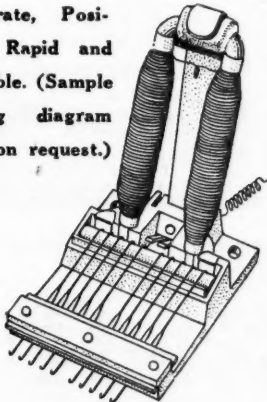
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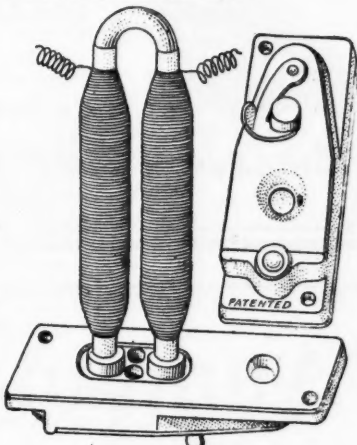
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# HOLY FAMILY CHURCH WILL HAVE NEW ORGAN

## CONTRACT TO TELLERS-KENT.

Case, Beautifully Carved, and Some of the Pipes in Old Instrument of Famous Chicago Edifice Will Be Retained.

The work of dismantling the old organ in the famous Holy Family Church, Chicago, which is connected with St. Ignatius' College, has been started, to prepare for the new organ being built by the Tellers-Kent Organ Company of Erie, Pa. The original organ, which contained about sixty speaking stops, was the largest in Chicago for many years and was rebuilt by Roosevelt some years ago. The old case, which is handsomely carved and which is built of solid black walnut, is being retained, as are a number of pipes which were in good condition.

The organ, when completed, promises to be one of Chicago's best, having among its various departments a pedal of thirteen stops, only one of which is augmented or borrowed, all others being complete individual stops. The console is to be of black walnut and is equipped with ivory-headed stop knobs for stop action and tablets for couplers. All combinations are visibly adjustable at the keyboard.

The specifications are as follows:

### GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Double Stopped Diapason, 16 ft.
3. First Open Diapason, 8 ft.
4. Second Open Diapason, 8 ft.
5. Viola d'Gamba, 8 ft.
6. Gemshorn, 8 ft.
7. Doppel Floete, 8 ft.
8. Octave, 4 ft.
9. Gambette, 4 ft.
10. Flute Harmonic, 4 ft.
11. Quinte, 2 3/4 ft.
12. Super Octave, 2 ft.
13. Mixture, 5 rks.
14. Trumpet, 8 ft.

Chimes (from Choir).

### SWELL ORGAN.

15. Bourdon, 16 ft.
16. Open Diapason, 8 ft.

17. Salicional, 8 ft.
18. Aeoline, 8 ft.
19. Vox Celeste, 8 ft.
20. Stopped Diapason, 8 ft.
21. Flauto Traverso, 8 ft.
22. Octave, 4 ft.
23. Salicet, 4 ft.
24. Flute Octaviant, 4 ft.
25. Flageolet, 2 ft.
26. Dolce Cornet, 3 rks.
27. Acuta, 3 rks.
28. Contra Fagotto, 16 ft.
29. Cornopean, 8 ft.
30. Cremona, 8 ft.
31. Oboe, 8 ft.
32. Vox Humana, 8 ft.
33. Clarion, 4 ft.
- Harp (from Choir).

### CHOIR ORGAN.

34. Quintaton, 16 ft.
35. Open Diapason, 8 ft.
36. Geigen Principal, 8 ft.
37. Viola d'Amour, 8 ft.
38. Dulciana, 8 ft.
39. Concert Flute, 8 ft.
40. Clarabella, 8 ft.
41. Octave, 4 ft.
42. Fugara, 4 ft.
43. Flute d'Amour, 4 ft.
44. Piccolo Harmonic, 2 ft.
45. Euphone, 16 ft.
46. Tromba, 8 ft.
47. Clarinet, 8 ft.
48. Cor Anglais, 8 ft.
49. Harp, 49 bars.
50. Chimes, 25 tubes.

### SOLO ORGAN.

51. Stentorphone, 8 ft.
52. Violoncello, 8 ft.
53. Gross Floete, 8 ft.
54. Hohl Floete, 4 ft.
55. Ophicleide, 16 ft.
56. Tuba, 8 ft.
57. Clarion, 4 ft.

### PEDAL ORGAN.

58. Double Open Diapason, 32 ft.
59. Open Diapason, 16 ft.
60. Violone, 16 ft.
61. Bourdon, 16 ft.
62. Lieblich Gedeckt (from No. 34), 16 ft.
63. Octave Bass, 8 ft.
64. Quint, 10 1/2 ft.
65. Violoncello, 8 ft.
66. Super Octave, 4 ft.
67. Contra Bombarde, 32 ft.
68. Trombone, 16 ft.
69. Trumpet, 8 ft.
70. Clarion, 4 ft.

Twenty-four couplers and thirty-eight adjustable piston combinations, four of which operate on all stops and couplers, are provided.

The Tellers-Kent Organ Company reports a very satisfactory business during the past year, and closed contracts during the month of January amounting to over \$40,000.

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DICKINSON LECTURE SERIES

Differences Between Religions as Emphasized by Their Music.

Clarence Dickinson's annual series of historical lecture recitals at Union Theological Seminary, New York, on Tuesday afternoons in February at 4 o'clock had for their subject this year "Differing Elements of Faith and Worship emphasized by each of the Four Great Churches—Jewish, Russian-Greek, Roman, Protestant—as illustrated in their Music." On Feb. 6, the first program, Jewish, was illustrated by the solo choir of Temple Bethel, Willem Durieux, violoncellist, and Jacob Levy, shofar.

The second lecture recital had for its subject the music of the Eastern Orthodox Church and the illustrations were sung by the choir of the Russian Cathedral, the Rev. Peter I. Popoff, director.

The third lecture recital had for its subject "Distinguishing Characteristics of the Faith and Worship of the Roman Church as reflected in its Music." The illustrations were sung by the choir of the Cathedral of St. John the Divine, under the direction of Dr. Miles Farrow.

A Widor program was given at the Friday noon hour of music in the Brick Presbyterian Church Feb. 16 by Dr. Dickinson, with Adele Parkhurst, soprano; Messrs. Heim and Schlossberg, trumpets; Messrs. Falcone and Haines, trombones, and Alfred Friese, tympanist. The program included: "Marche Pontificale" from Symphony 1, Scherzo and Andante Cantabile from Symphony 4, and Nocturne for organ; Songs: "Nothing I Ask Thee," "Night of Wonder" and "O Lord, Most Holy" and Toccata from Symphony 5 and "Salvum Fac" for trumpets, trombones, organ and tympani.

Mendelssohn's "St. Paul" was sung at the Friday noon hour of music Feb. 9, under the direction of Dr. Dickinson, with Marguerite Hazzard, Pearl Benedict Jones, Alfred Shaw and Frank Croxton as soloists.

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**Three Women Went Forth** Octavo No. 13, 712 .12

Of lyric quality, almost in the naive mood of the carol, is this anthem with its clear melodic contours. It is easy to sing, but demands a chorus, as there are passages in four parts for both men's and women's voices.

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Bright and joyful in mood, and dignified in feeling, but altogether easy for any body of singers. Nevertheless the various vocal "leads" and entrances of the parts make it both effective and interesting.

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**The Day of Resurrection** Octavo No. 13, 718 .15

Melodious in simple and spontaneous manner is this easy hymn-anthem. It offers no difficulties to the average choir.

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In addition to the Atlantic City municipal organ, current work in the Long Island plant of the Midmer Company includes a group of large organs for Catholic churches. Notable among those shortly to be finished is the instrument for Our Lady of Mount Carmel Church, Newark, N. J., which is a large-scale, high-pressure organ of three manuals, including an additional two-manual chancel console, echo organ, harp, chimes, and piano—an aggressively modern organ for a church, the rector of which is himself an accomplished organist and musical director. Another important organ is a three-manual for the great new Church of the Blessed Sacrament in Philadelphia, and a duplicate of this is under construction for the new Catholic Church at Bayonne, N. J. A smaller Midmer will adorn the new St. Edmund's Church in Brooklyn and several others have been completed in the metropolitan district. Still another large three-manual is to be placed soon in St. Michael's Protestant Episcopal Church, Trenton, N. J.

A Midmer organ of unique qualities, designed by H. H. Kaeuper of Cincinnati, was opened Feb. 14, in St. John's Evangelical Church, Dunkirk, N. Y., by Dewitt C. Garretson, organist of St. Paul's Cathedral, Buffalo. It is a

unit organ, developed with sixty-five stops, and is entirely without couplers. The tonal quality is extended by derived harmonic corroboration.

Midmer organs were opened recently in the Adelphi Theater and the Symphony Theater, both on Broadway, New York City, and one is building for the Takoma Park Theater, Washington, D. C.

## Noble Heads Music Week Contests.

New York's annual music week, which was launched by the National Bureau for the Advancement of Music three years ago, has now been put on a permanent basis by the formation of the New York Music Week Association, Inc., through the efforts of Miss Isabel Lowden, who has worked with C. M. Tremaine in organizing the observance for the last two years. One of the principal features of this year's event will be borough contests for the selection of promising young students of piano, other instruments, and probably voice, to receive scholarships for the completion of their musical education. Mme. Sembrich will head the honorary committee of judges. The active chairman is T. Tertius Noble, the organist, who has been connected with much contest work of this kind in England and Canada.

A handsome wall calendar is being sent out by the Beman Organ Company of Binghamton, N. Y. It calls the attention of patrons to the facilities of the company for building new organs and taking care of those already installed.

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**MARCH IS BUSY FOR DUPRE**

**To Play in Many Cities Before Going Home—Can't Meet All Requests.**

Marcel Dupre has entered upon the sixth and last month of his transcontinental tour of ninety-six recitals. During February M. Dupre played twenty-four engagements in New York, Pennsylvania, New Jersey, Kentucky, Tennessee, Louisiana, Virginia, Maryland and the District of Columbia. These included appearances in Philadelphia, New York and Pittsburgh, three recitals in Memphis, two at Shreveport, three in New Orleans and two in Washington.

Press reports from nearly every city in which M. Dupre has appeared contain a phrase something like this: "Every available inch of space was occupied last night at the Dupre recital." In many of the cities he has been re-engaged for next season. The demand for recitals has been so great that his management has been obliged to refuse fifteen requests owing to lack of time.

During the month of March M. Dupre will play in the following cities:

March 1, Syracuse, N. Y.  
March 3, Springfield, Ohio.  
March 4, Cincinnati.  
March 5, Delaware, Ohio.  
March 6, Oberlin, Ohio.  
March 7, Berea, Ohio.  
March 8, Wooster, Ohio.  
March 9, Cleveland.  
March 10, Chicago (third recital).  
March 12, Poughkeepsie, N. Y.  
March 13, New York City.  
March 14, New Haven, Conn.  
March 15, Philadelphia Wanamaker Store.  
March 17, Montreal (fifth recital).  
March 19, New York Wanamaker Auditorium (farewell recital).

After playing at Notre Dame Cathedral in Paris on Easter Sunday, M. Dupre will go on a concert tour in the British Isles.

**Carl K. McKinley Resigns Post.**

Carl K. McKinley, well known organist and composer, has resigned his position of organist and music director of the Center Church of Hartford, Conn., held by him since 1918, when he succeeded John Spencer Camp. The resignation will go into effect May 1. Besides his position as church organist Mr. McKinley has for some time been organist at the Strand Theater, where many Hartford people have enjoyed hearing him play. He is a graduate of Knox College, 1915, and of Harvard, 1917. In 1921 he was awarded the Harry Harkness Flagler prize of \$500 for his American symphony, "The Blue Flower." It is possible that on the conclusion of his term as church organist he may give more time to composition.

**August G. Hoerstmann Dead.**

August G. Hoerstmann, organist of St. Joseph's Catholic Church at Mishawaka, Ind., died in a hospital at Fort Wayne early in February. Professor Hoerstmann was born in Ohio, Nov. 17, 1862. He moved to Mishawaka about forty years ago. In 1887 he married Miss Mary Yenn, who survives with three children, William and Leo of Mishawaka, and Augusta, who is a nurse in a Fort Wayne hospital. Professor Hoerstmann received his musical education at Canisius College in New York. In 1893 he became organist and choir director at St. Joseph's Catholic Church, a position which he held up to the time of his death.

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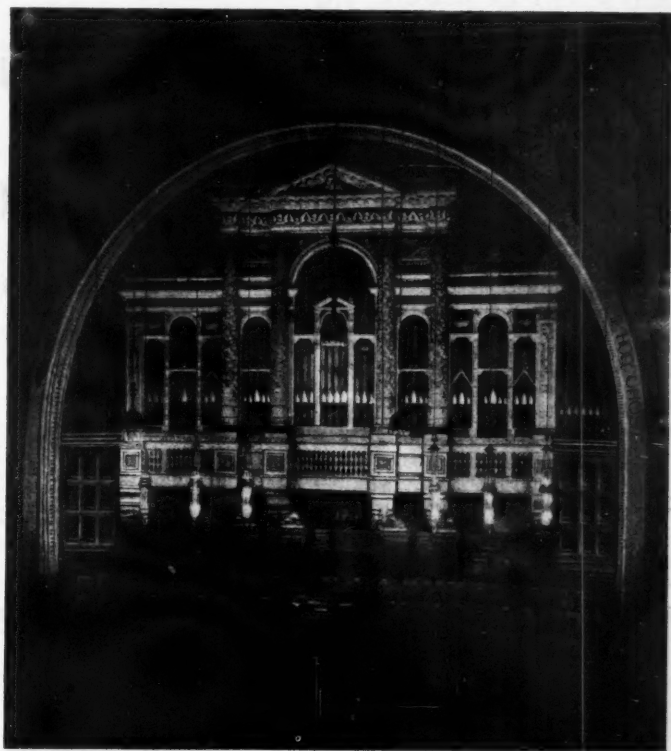


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Sydney Grew, the well known English critic, comments on "BETHANY" as follows:

"In reading this work, 'Bethany,' the discovery is made with surprise that the simple, generally commonplace conventionalities of diatonic progressions can still be treated with a fresh beauty. The student whose brain is filled with the advanced matter of extreme modernity finds the reading of 'Bethany' a grateful, resting pleasure; and there can be no doubt that, given performances on the lines of the simple clarity and purity of the writing, the cantata will exercise the same soothing influence upon both singers and audience—an influence which (apart from its influences in other directions of a bracing, astringent nature) is perhaps the most precious of all appertaining to the art of music."

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William E. Zeuch of Boston, who was selected to give the first of the series of three recitals on the new four-manual Skinner organ in the First Presbyterian Church of Chicago, is a Chicago product and naturally his many friends in this city gather at the places where he plays. But they do not come only because they know Zeuch and his ability—they know that they will hear something well worth while, for he never shows signs of getting into the oft-besetting organis-  
tial rut. On Feb. 21 Mr. Zeuch pre-  
sented a program of pronounced in-  
terest, made up of various novelties  
and a shrewd admixture of old favor-



MARCEL DUPRE.

ites. As a consequence he did not tire the dilettanti, nor did he fail to interest the organists surfeited with organ music.

In view of the good audience for the opening recital, Francis S. Moore, organist and director at the First Presbyterian, who has arranged the series, looks for increased enthusiasm and he is preparing to fill the church for the appearance of Marcel Dupre on March 10. This will be the third visit of Mr. Dupre to Chicago and will be the last for this season. Those who have not yet heard him are expected to take advantage of the opportunity and many of those who heard him at St. James' Episcopal Church and at Oak Park are eager to enjoy another program by the French master. Mr. Moore has made the price of tickets low. For the convenience of persons downtown tickets may be obtained at the office of The Diapason.

Mr. Zeuch offered as the first half of his recital a rather severe program for the organ student, including the Allegro maestoso from Widor's Sixth Symphony, the Cantabile by Jongen, "Rigaudon," by Rameau, and the intricate Prelude and Fugue in B major of Dupre. Having proved his technical command of the instrument he proceeded to delight his audience with such well-liked selections as Stoughton's "Within a Chinese Garden," which he played most delightfully; the fine Scherzo Pastorale of Federlein, the Serenade of Rachmaninoff, the "Marche Marocaine" of de Meyer, which, we believe, was first discovered by Mr. Zeuch, and Yon's "Gesu Bambino" and "Minuet Antico." These drew a series of insistent encores. The program closed with a fine interpretation of the "Liebestod" and of the "Ride of the Valkyries," by Wagner.

Mrs. C. W. Goodyear has given \$5,000 to the Elizabeth Sullivan Memorial Methodist Church at Bogalusa, La., for an organ.

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**FOR AN ADJUSTABLE BENCH.**

Chicago, Feb. 10.—Dear Mr. Gruenstein: I see an article in The Diapason of Feb. 1, speaking of a committee being at work on standardizing the keyboard of work on modern organs and which will also include such a move toward standardizing pipes and their scales. This is a move in the right direction, and will save an organist much worry and chagrin, but as the standardizing of the human race is as yet unsolved as to size, let us hope that the organ builders will furnish an organ bench which can be adjusted to one's individual use. No two people are alike in size, and where one requires a high bench, another must have the opposite, and so far the only remedy at hand is to saw the bench off when too high and put something under the sides when too low, and in this way it never is just right for anybody. Just so long as one measures more from amidship downward, than upward, a bench fixed for the former will not suit the latter.

Some of our enterprising organ builders surely should take the initiative and produce such a bench, and please do not forget the back, to give a performer a chance to relax when the demand for the performance will permit. No organist is able to stand the tremendous strain on the nervous system without feeling the effects of a recital on one of the modern instruments with their complex appliances. While, strictly speaking, physical exertion has been reduced to a minimum in manipulating an organ, yet the many novelties introduced drain the nerve force nevertheless. So let the committee take a look on the adjustable organ bench, with a nice comfortable back to it, and surely it will find favor everywhere. Why such a thing has never been introduced is a mystery to me, as much as was calling a stop "gedacht," instead of "gedeckt," if a foreign word must be used.

I can recall the time when Alexander

Guilmant toured the country after the Chicago world's fair. He gave a recital in one of St. Louis' big churches on an Odell organ. I saw him slide on the bench, make a few passes on the pedal board, then come away, requesting the bench to be lowered to his particular size and general requirements. I found in putting the figures down and applying same that every bench on which I had to sit to perform was too high.

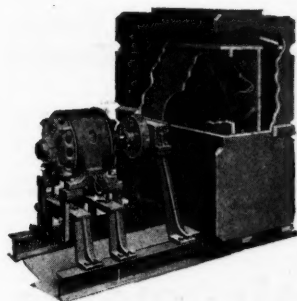
At an organ recital in Burlington, Iowa, I had a bench furnished by the builder to suit the local organist, who did not know that the heel played an all-important part in pedal playing. He played with the toes in the style of a ballet dancer, and was long on organ points. When I had to play, I sat on a bench made by the carpenter to my requirements, but it also took two assistants to hold the thing quiet while I was playing a Bach work with a long pedal solo. The adjustable bench would have made this unnecessary.

Surely there may be those who object to anything like this, just as some could never get away from the old style of putting the keys down as though there were pounds to overcome. Those are always to be found, who kick against anything beneficial, just because they are chronic kickers and not up to the demands and usages of the times. We are going ahead, and to bring some uniform system into the keydesk arrangements will, I am sure, find favor, but the matter of difference in one's physical makeup should not be overlooked.

AUGUST HALTER.

Mrs. Marie Edwards Von Ritter, organist of the Wilmette Congregational Church, had the misfortune to trip on a rug in her home and break her ankle. She has been compelled to give up for several weeks her work for the church and as organist of the Wilmette Sunday Evening Club.

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## NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., Feb. 23.—John Hermann Loud, F. A. G. O., dean of the New England chapter, American Guild of Organists, and organist of the Park Street Church, gave a recital in Christ Episcopal Church, Rochester, N. Y., Jan. 25, under the auspices of the Western New York chapter. His program was as follows: Fantasia in F, West; "Benedictus," Reger; Three Impromptus, Op. 78, Coleridge-Taylor; Caprice in B flat, Guilmant; Prelude and Fugue in G, Bach; Improvisation on a Given Theme, Loud; "Ancient Phoenician Procession," and "A Rose Garden of Samarkand," Stoughton; Finale in B flat, Franck. He also gave a private recital by invitation, on the large Skinner organ in the Fifth Avenue Presbyterian Church, New York City.

The Truette Organists' Club after the regular meeting and supper on the evening of Jan. 25, attended in a body the "service of sacred music" held at the Cathedral Church of St. Paul, at which the choral music was sung by the combined choirs of Trinity Church, Newton Center, and the Cathedral Church of St. Paul, Boston. The choirmasters were Leland A. Arnold, Robert W. Hughes and Arthur M. Phelps. The prelude, played by Mr. Arnold, was Bach's Fugue (Lesser), in G minor, and the Andante Cantabile from Widor's Fourth Symphony. The postlude, played by Mr. Hughes, was "Sortie," by Ropartz. The choir selections were of special interest and were sung exceptionally well. They were: "Lord, Thou Alone Art God," Mendelssohn; "Adoremus Te," Palestrina; "Now Sinks the Sun," Parker; "O Light Divine," Kastalsky; Cherubic Hymn, Gretchaninoff; "Credo," Rachmaninoff; Cantata, "The Thirteenth Psalm," Mendelssohn.

Your correspondent attended a recital by Francis W. Snow at Trinity Church, after evensong Feb. 17. His playing was distinguished by careful, intelligent phrasing, a technique that easily met all requirements and a tasteful registration. These factors gave great pleasure. The program contained the following works by Bach: Concerto No. 4; Canzona in A minor; Prelude and Fugue in C minor, and Fantasia and Fugue in G minor. Mr. Snow, who is organist and choirmaster at Trinity Church, is enriching the evensong services with special choral music.

Lenten recitals are being given at the Church of the Advent, Alfred Hamer, organist and choirmaster; Emmanuel Church, Albert W. Snow, organist and choirmaster, and Trinity Church, Francis W. Snow, organist and choirmaster. The programs thus far are drawing largely upon modern French compositions.

R. S. Stoughton's new oratorio, "The

Woman of Sychar," was sung at the South Congregational Church Sunday morning, Feb. 17. The organ accompaniment was strengthened by additional instrumentation, and the work, under the direction of William E. Zeuch, was a great success.

## Presentation to T. J. Crawford.

On Dec. 11, Thomas J. Crawford was entertained by the clergy, choir and congregation of St. Michael's, Chester Square, on the eve of his departure to take up duties at St. Paul's Church, Toronto, the Musical Times of London reports. Mr. Crawford was presented with a beautifully illuminated address and a check, in recognition of his twenty years' loyal service as organist and choirmaster. The council of the London Festival has also made a presentation to Mr. Crawford.

## Charlie Chaplin Buys Organ.

Charlie Chaplin has had a Robert-Morton organ installed in the music room of his home at Beverly Hills, Cal., according to an announcement by Jack Levy of the American Photo Player Company. According to word received by Mr. Levy, Chaplin is not dependent on mechanical devices to play the instrument. He plays the piano, organ and violin and is an unusually good amateur. The American Photo Player men who installed the organ were surprised to discover that the versatile Charlie is also an organist.

W. M. Porteous withdrew from the Second Baptist quartet choir of St. Louis Jan. 28 after forty years of uninterrupted service as bass soloist. The pastor, the Rev. W. C. Biting, doubts whether this record is equalled anywhere in the world and pays the highest tribute, in the St. Louis Globe-Democrat of that date, "to the splendid work of this noble man." Mr. Porteous is a native of Edinburgh, Scotland, where he sang in St. Giles' Cathedral, under John Sinclair. Arriving in America he sang in the Williston church, Portland, Maine, and then moved to Boston, where he was soloist for George Chadwick in Dr. Jordan's church. Moving west to St. Louis he took service in January, 1883, in the Second Baptist choir, under the late E. M. Bowman, a master musical mind, whose quartet was known for its excellence. Mr. Porteous has been an outstanding figure in all of the musical activities of St. Louis in these forty years.

## David McK. Williams

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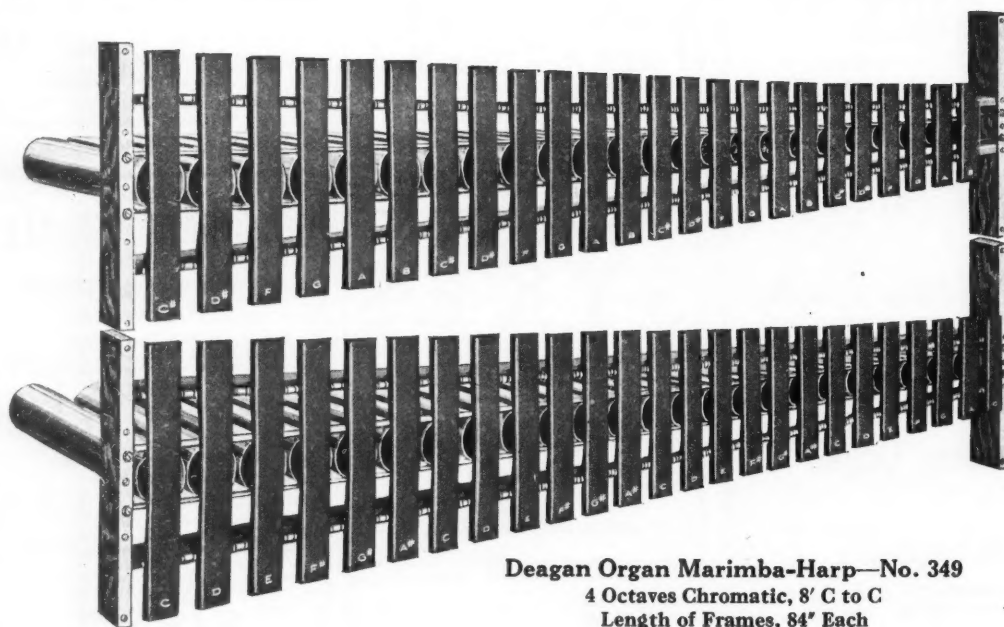
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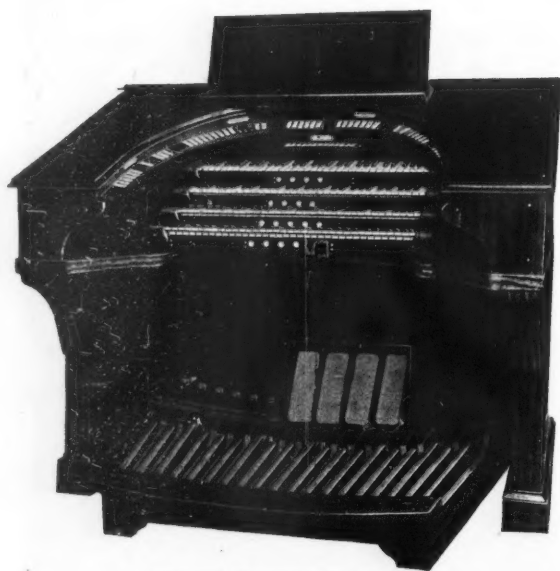
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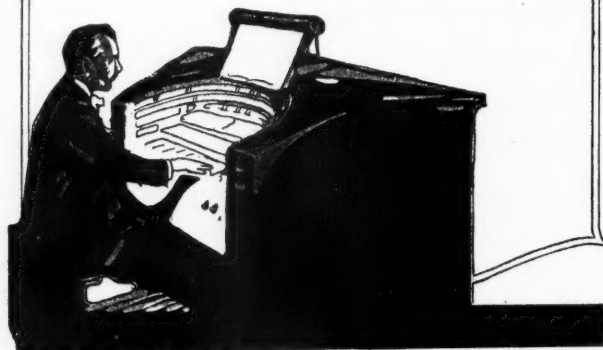
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I hope you will feel at liberty to refer your friends to this organ and it will be my pleasure to demonstrate it to them at any time.

With my best wishes for your continued success, I remain

Very truly yours,

*Francis Womack*



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